

HAPPY THE CHILD WHO HAS A MOTHER'S AND FATHER'S CARE;

TO FIND THE RIGHT HOMES FOR THE HOMELESS IS A SACRED DUTY AND A BLESSED PRIVILEGE

## THE HOME HE SHOULD HAVE HAD

By HONORÉ WILLSIE

*"Home life is the highest and finest product of civilization. Children should not be deprived of it except for urgent and compelling reasons."*—THEODORE ROOSEVELT

NOT long ago, in the middle of a busy afternoon, the telephone rang. A woman's voice said:

"Hello! Is this THE DELINEATOR? Yes? Well, I want to get a baby, please. It must be a little girl about three years old with blue eyes and curly yellow hair."

"But, madam—"

"Now really, I haven't time to discuss the matter. I'm returning to Chicago to-night and I want to take the child with me to surprise my husband."

"But, madam, we don't keep babies in stock as if we were running a kennel. First, we'd have to know a great deal about you and your husband. Then it might take us months or a year to find just the right child. Babies don't come in

sets or styles, you know. Won't you come down to the office and talk to the head of our Baby-Welfare Department?"

"I told you I hadn't time. And you folks would call this *service*, I suppose! Of all the inefficient, stupid—! Well, I shall just stop reading your magazine."

And *bang* went the receiver. She didn't leave her name. We never shall know whether or not she found the baby she wanted, though we do know that there are places in this country where a baby is easier and much cheaper to procure than a thoroughbred puppy.

For a long time after the woman had telephoned—she had a nice voice—I sat staring out of the window, wishing that she had given me an opportunity to tell

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GRACE SARTWELL MASON

A thrilling novel of American life—"The Shadow of Rosalie Byrns"



## THE COMING OF THE WATER-WAGON

ONCE upon a time there was a little girl. Under a tomboyish exterior she concealed a sensitive and poetic nature and a great capacity for loyalty and affection. Her name was Edith. Her father was a painter of no mean reputation and her mother was gentle and very intelligent about most things.

In spite of the fact that the father earned considerable sums of money, the family was poor. They were poor because the father drank. The mother tried to conceal the fact from Edith by telling her when father came reeling into the house that he was sick. Edith, of course, knew better. Just how she knew, or when, she never could have said. But by the time she was eight years old she was silently sharing her mother's anxieties, while outwardly acquiescing in the family lie that father was subject to strange attacks of illness of mind and body.

Millions and tens of millions of words have been written on the evils of drink. A good share of those words has dealt with the sufferings of children of drunken parents.

But practically all the accent in these descriptions has been laid on the physical and mental privations of such children. Almost none of these has dealt with the soul-scars that mark the little Ediths and Marys and Bettys forever, scars that never fully heal.

While Edith was outwardly indifferent, within she sweated blood. Nursing her doll quietly in her corner at dusk, she was straining her ears to hear her father's first footfall.

Was it alert and clean? Then all was well. One more nightly crisis was past, and she was free and happy for twenty-four hours.

WAS the step heavy, with a little uncertain drag?

Then all the blood left her heart; she grasped her doll convulsively in her trembling little arms and fled to her room, where she crouched, hands over her ears, until father had been put to bed. When all was quiet she would descend to eat supper with her mother, outwardly the indifferent little schoolgirl; within, that most unhappy of all living creatures, the child whose parent has failed her.

When her father was not drinking, she loved him with all the singleness of passion of which she was peculiarly capable. When he was drunk he was always a gentleman, only foolish, only uncertain, only irresponsible and stupid, but at such times Edith hated and feared him as if he were a creature of another world.

The years succeeded one another. Not until Edith was sixteen did the veil between herself and her parents drop. The girl then had come to realize the pathetic beauty of her mother's love for her father, had come to appreciate the horror of the constant outrages made by the drink on her mother's gentleness, her refinement, her delicacy of mind and body.

Coming home from the high school one day, she found her father in a sodden stupor on the kitchen floor, her mother weeping beside him.

It was the first time in her life that Edith had seen her mother cry. She could not bear this sight in silence, and all the pent-up anger and horror of her life burst forth in a torrent of words that gushed from a spring too deep for tears.

From that time on, the frankness between mother and daughter was complete. But it was too late to undo the work of silent brooding, of agonizing apprehension, during her plastic years. Edith was permanently saddened, permanently afraid of life.

She married a promising young college professor and two children, a boy and a girl, came to them. The children were not yet in school when John, their father, began to drink. No matter what the reason or excuse, Edith discovered that she was married to a periodical drunkard.

And her courage completely failed her.

Then there came the event that is of the greatest significance to women that has occurred in the history of the world. The United States of America voted for nation-wide prohibition.

Picture what this meant to Edith. It meant that her father must cease to spend half his days like a swine. It meant that John must, willy-nilly, fulfil the beauty and strength for which his splendid mind predestined him.

It meant that her little son never would know the taste of alcohol, that the bitterest temptation that comes to youth would never touch him, that the blight and curse of the café could not exist for him. It meant that her little daughter would grow to womanhood and marry and have children of her own and never even dream of the possibility of a living nightmare such as had blackened Edith's life.

IT WAS unbelievable. Edith could not grasp it. There seemed to move before her eyes the long, sad pageant of American women and children scourged by the saloon-keeper, the brewer, the distiller, since the nation was born. She seemed to share their long-drawn sobs, she seemed to share their abysmal silences. No war, however devastating, ever has wrought the sorrow that liquor has wrought.

And it was all over. The bitter fight for prohibition was won. God Himself only knew the difficulties, the discouragements, the overcoming of the insuperable, that had marked the battle! All was ended.

As she lay on her bed staring into the darkness, realization slowly grew upon her, and Edith seemed

to see that tragic pageant change before her eyes into a procession of such beauty and joy that her happy senses reeled.

Lovely, care-free matrons, laughing children, water in crystal bowls, in dripping flagons, flowers, singing birds—a new world—a new world for women and little children.

And, slipping from her bed to her knees, Edith lifted her tear-stained face with a happy smile toward the stars, and in the name of all womankind thanked God Almighty for His amazing gift.

When the great war had ended in November, 1918, the whole world went mad for joy. Yet when the greatest war that ever has been waged on women and children came to an end with the passage of the Prohibition Law there was no general manifestation of happiness.

This was because only those who have suffered personally from the hoggish reign of King Booze realized the full portent of the coming of the Water-Wagon. And the joy of these lay too deep, was too much concerned with the sacred intimacies of life, to permit of public manifestation. Such was Edith's joy.

The lovely procession moved on and on. It seemed to Edith that she heard the women singing, that prisons had been emptied of half their criminals, that insane asylums had lost a steady source of patronage, that the slums were changing into decent abiding-places for humankind, that houses of ill-fame were closing for lack of custom, that one could now be sure that there was a God in the blue heaven.

ALICE HARTWELL.





Painted from photo  
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# Victor Supremacy

PICTURE LETTERS FROM WILL FOSTER,  
AN AMERICAN SOLDIER IN FRANCE, TO  
HIS LITTLE DAUGHTER



Guess who this is. You know him.



Somewhere in France.

DEAR LITTLE DONNA:

This man with the long ear and looking like the Rabbit in "Alice in Wonderland" can hear with it farther than you can see. He is hidden away far underground and listens for the wireless telephone messages from airplanes.

This is a restaurant where moving-pictures are shown. The soldiers like Mary Pickford almost as well as you do, but often they have to hurry back to the trenches before the end of the picture.



Little Donna, do you remember Henri, the waiter at the French restaurant? Well, here he is in uniform, and a very brave soldier he is, too. He sends his regards to "la petite mademoiselle."



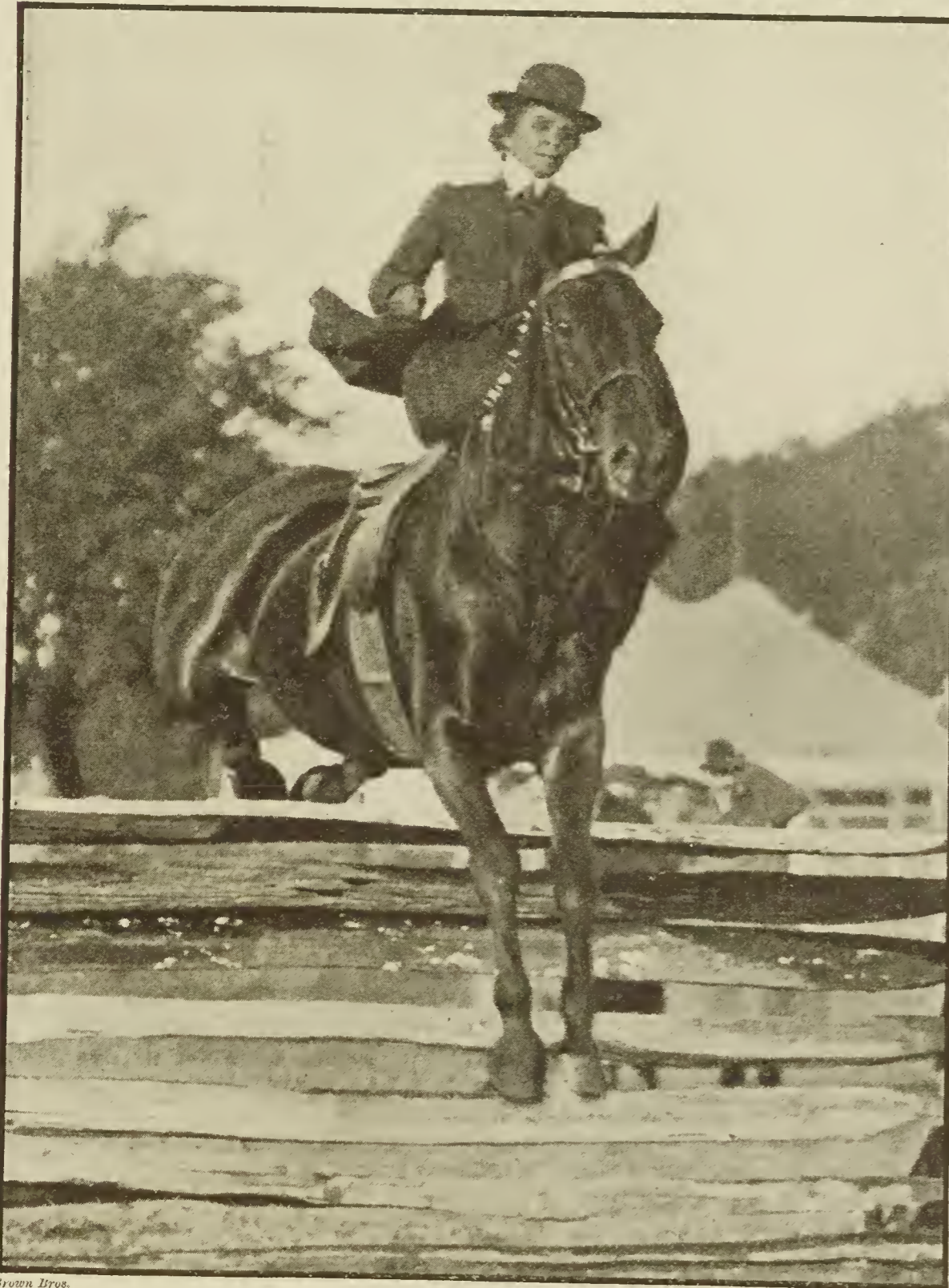
These funny-looking men are soldering wings to bombs so they will fly like birds.



These girls are combing, not their hair, but raffia, and one of them (she is smiling at you) is tying it into little bunches. Then her friends in the picture below dip it into big tubs of green paint and it comes out—can you guess? Yes, grass—camouflage grass.



Little daughter, this is the last face I see at night and the first in the morning. He is my alarm-clock.  
Lovingly,  
DADDY.



# THE MOST BECOMING AND SPORTSMANLIKE SPORT

By DAVID B. RINTOUL, *Riding-Master*

**H**ORSEBACK riding is the most *sportsmanlike* of sports! And there is no doubt that women get along better on a horse than men. Next to correct balance in the saddle the most important attribute of a good rider is a light hand on the rein, and this seems to go with nervous and sensitive temperaments. A woman uses tact instead of force, relaxes her muscles, and tunes the swaying of her body to the rhythm of her horse's gait.

Horseback riding is the most becoming sport in which a woman can indulge. Any woman looks her best in a saddle, as the queens and great ladies of history must have known when they had their portraits painted on the backs of their favorite steeds. The pose of a good rider is always graceful and dignified. There is a dashing quality, a picturesqueness, about woman poised on the back of a beautiful horse cantering through the free sunlight and wind that belong to this

[Continued on page 58]



## This year, why not do the blankets at home?

SUN-sweet, air-dried blankets, soft and fluffy as new, after their cleansing with Ivory Soap Flakes. What a pleasure to fold them away, all ready for use again next winter.

It's so easy, so safe and so economical to wash blankets with these delicate, snowlike flakes of pure Ivory Soap. Toss them into lukewarm water, and they bubble instantly into a thick, lasting, cleansing foam that loosens the dirt without injuring or shrinking the finest woolen fabric.

*Do not rub.* Just work this purifying lather through and through the material. Quick rinsing carries away suds and dirt, leaving the blankets full-sized and fleecy.

For forty years particular housekeepers have been washing their blankets with Ivory Soap. This high-grade soap, free from alkali and all harsh ingredients, has always given gratifying results.

In flake form, Ivory Soap makes fine laundering safer and easier than ever.

*At your dealer's. 10c a package.*

# IVORY SOAP FLAKES



# WITH THE EDITOR

## BOLSHEVISM

RECENTLY I was sitting in a restaurant in the artists' quarter of New York. A young girl was sitting at the next table. She wore her hair cropped. Her dress was a quaint toga sort of thing and she was smoking one cigaret after another.

Three young men were at the table with her. She was talking to them rapidly, but only occasional sentences reached us.

"It must all be wiped out—all!"

"Death is not a menace to a nation, but release."

"The rich are the great criminal class in the world. Death is too good for them."

She was vivid and tense and the men listened with absorbed attention. A few moments later the proprietor of the restaurant touched the young woman on the shoulder.

"You gotta go, miss," he said. "You can't talk-a that stuff here. We're good Americans; see?"

The young men started to protest, but the girl shook her head and rose.

"Who cares? Ideas are imperishable." And she strolled out, pulling on her coat as she went.

We asked the proprietor who she was. It was an American name that he gave us. He then went on:

"If I could just prove she was a Bolshevik I'd see if I could get the authorities after her. But she's too smart. And she's got a great following of young men—mostly half-educated young Italians and Jews. She's straight morally—yes. But I say she think-a crooked, see!"

She thinks crooked! It wouldn't matter if there were only a few of her. But there are hundreds of hundreds of her type, men and women both, in this country.

A Bolshevik has a very horrible belief. He believes that all existing institutions, that the present civilization itself, must be wiped out by fire and bloodshed; that after the world is thus wiped clean, a new, idealistic life can be reared.

You do not find the Bolshevik among the rich. You do not find him among the successful in any art or trade or profession. You do not find him in considerable numbers in rural communities. You do not find the Bolshevik among the fully and sanely educated.

But wherever there are hunger and deep-seated discontent, there Bolshevism, like a jungle reptile, is raising a vile and menacing head. So far it numbers almost as many men as women.

Discontent; soul-weariness wrought by long-continued poverty and the hopelessness that follows in its wake. Then sullen anger, then lust and madness, with fire and blood to follow.

It may attack your town or mine to-morrow, women of America. What shall we do about it?

First call a meeting of your woman's club and make it your club's business to discover the Bolshevism in your town. Ask your chamber of commerce to help and your ministers, your doctors and teachers. See what can be done to end the causes that are making Bolshevism in your own neighborhood.

The well-disciplined, well-educated, well-fed boy or girl will not become a Bolshevik.

What are you doing to help save America?

### "BACKWARD, TURN BACKWARD—"

IT WAS a very smart audience in a very wealthy club in a suburban American town. There had been a very highbrow paper read by a long-haired gentleman, who was slightly knock-kneed, on the Group Home.

The central idea he expressed was that the home of the future would be a community home, where, say, a hundred families would share a central kitchen and dining-room, where a central nursery would take care of the children, where the mothers would work at a trade or profession as well as the fathers, seeing their children only occasionally.

Practically all of the audience was harrowed by the servant question, and the long-haired gentleman was applauded violently. The hand-clapping had scarcely died down, however, when an elderly man rose. He too was applauded, for he was one of the most distinguished scientists of his day.

"I am not on the program," he said, "but I would like to make a short comment. As you all know, I am a busy man who has spent his life handling cold facts. I haven't any sentimentality in my make-up and I am all for efficiency.

"But, my friends, efficiency is not always what it seems, and as I grow older I realize that many seemingly useless institutions based on sentiment are really essential to human progress.

"While this very clever paper was being read,

my mind reverted to my school-days, and over and over there has come to me an old poem that was in our Fifth Reader. I am going to repeat two verses of that to you as my comment on the Group Home—the Motherless Home!

"Backward, turn backward, O Time, in thy flight!  
Make me a child again, just for to-night.  
Mother, come back from the echoless shore;  
Take me again to your heart as of yore.  
Over my heart in the days that have flown  
No love like mother-love ever has shone;

"No other worship abides and endures,  
Faithful, unselfish and patient like yours;  
None like a mother can charm away pain  
From the sick soul and the world-weary brain.  
Over my slumber your loving watch keep.  
Rock me to sleep, mother; rock me to sleep."

## WHAT IT MEANS TO BE A WORKING WOMAN

THE cook and the laundress were talking in my kitchen. Said the cook, "Are you keeping up your burial insurance, Sara?"

"I'm keeping my boy's, but I declare I can't keep up mine much longer. I've kept that insurance going twenty years at two dollars a month. Seems like it's a heap of money to pay for a two-hundred-dollar burial, ain't it?"

"You're right it is," replied the cook. "I've kept mine going for ten years. Suppose when I get too old to work it'll lapse and I'll lose it anyhow. That's what scares me, now I'm forty. Who'll take care of me when I'm old?"

"God knows, I've worked hard. Seems like I'd ought to have a rest when I'm old. You'd think I'd save—wouldn't you?—getting two dollars and sixty cents for a day's work where I used to get a dollar and a half. But outside the burial insurance, I just can't," said the laundress.

"Neither can I," said the cook. "Of course you've got your boy, while I ain't got anybody. And my feet are giving out. That's what scares me. Doctor says my arches are broken and I'd ought to get off my feet. Nice advice for a cook, ain't it?"

"My boy's a cripple, as you very well know. The reason I can't save is the doctor's bills, I guess. Oh, well, the Lord will provide!"

"That's what I say. Thank God for my religion."

There was silence in the kitchen then, save for the beating of the cake-spoon and the thud-thud of the iron.

The conversation was food for thought. Viewing it from one angle, then another, I was reminded of another dialogue at which I had played listener in a lunchroom not long before.

Two strangers were talking. One was a young girl, attractive in her youth and beauty. The other was gray-headed, but no less charming for that.

Said the young woman:

"Well, I should worry! I'll marry; that's what I'll do!"

"You're betting on a very uncertain thing," replied the other. "I married and after my husband died I was thrown back on the world penniless. What's to become of me? What'll become of you in like case? I'm telling you from sad experience, my dear.

"Save! Then reinvest your savings in some special education that will equip you for earning money enough for your old age. Then you're fit to gamble on a successful marriage, but not before."

The young girl tossed her head.

"Oh, la-la! I should worry!" she said.

You, woman reader of this page, consider the pathos of these two conversations. When, safe in the haven of a home, with a man standing between you and poverty, you are bitter about the inefficiency of those tired hands and feet that serve your kitchen—put yourself in their places!

Picture yourself waking at night with the cold sweat of fear on your face—fear lest the burial insurance lapse and you rot in the potter's field, that last disgrace—even greater than the almshouse. Consider work without hope! Work that breaks and sags and is never-ending.

What would you say and do if you were a working woman?

## AMERICAN BRAG

AN ENGLISHWOMAN said to us:

"Of course, you Americans and the French are able to boast. We British can't. It's just constitutional with us to be unable to praise ourselves for doing things that it was our duty to do anyhow."

An American who was listening said:

"Also, of course, there is a sublime sort of egotism that you British possess that is more maddening

than the boast. You have such a sense of superiority to the rest of the world that you don't consider it necessary to boast."

There was an uncomfortable silence. Then an American officer chuckled.

"Nevertheless we are a nation of braggarts," he said. "All of us boys bragged all over England and France of our own wonders until honestly it got in even on me and I quit. We sure do blow our own horns. The French are much cleverer about it.

"We are like a lot of boasting kids. They are more subtle. I've come back from France feeling that the greatest fault we have as a nation is our everlasting self-praise."

## AN ANONYMOUS LETTER

WE FOUND a woman friend the other day weeping over a letter. We guessed that there had been bad news from overseas, where she had both a son and a husband.

But this was not the case. Some one had sent her an unsigned letter. It was a silly letter, probably written by some fellow club woman, jealous of her friend's popularity and of her distinguished success as a war-worker.

It was full of innuendos, ending with a cutting comment on the woman's personal appearance and the statement that copies of the letter were being sent to the men-folk overseas.

There was no truth in the note. The woman who wrote it was a coward.

She had taken facts and misinterpreted them deliberately and maliciously, and she was afraid to identify herself with her own opinions. The woman who received the letter was sensitive and gave up her work; nor could she be induced to go back to it. The husband and son were angered and upset.

There was no way, without employing a detective, to trace the author of the note and force her to retract, so the evil done will never be undone.

Nothing is more despicable than the writing of a letter to which the author is ashamed to sign his name. Magazine editors receive many such, bitter and biting criticism to which there can be no reply because the cowardly author is hiding behind his anonymity.

Almost every sort of criticism is fair if the recipient of it has a chance to reply. Not to give that chance is unsportsmanlike, is cowardly.

## GOD LOVES THE IRISH

JOHNNY O'NEILL was the freight-master at the little station. He was proud of his job; proud of the little ramshackle freight depot. He took a personal interest in every box and bale that went *via* his truck into the gaping side of a box car.

Johnny's soul was a matter of considerable anxiety to the three churches of the town. By every right of birth and predilection, Johnny was a Catholic, but he was a consistent backslider, and when he had imbibed too freely at McAlpin's bar he had been known to put his head in at the door of the Protestant churches and make such comments on the sermons as incited the clergymen to believe they must take a personal interest in Johnny's soul.

Not long ago one of the churches conducted a revival week. A certain period each evening was given over to an experience meeting, at which time the converts gave details as to their state before, during and after conversion. Toward the last of one of these meetings Johnny O'Neill, in an advanced state of inebriety, slipped into a rear pew. He listened with great interest to the statements one or two of his neighbors had made, then he rose in his place.

"Ladies and gents," he said, and then he paused. Time passed.

"Go on, brother," said the minister hopefully; "tell us of your experience."

Johnny rocked uneasily, then clasped his hands and with heart-breaking travail brought forth that which was closest to his soul:

"Ladies and gents, sure, we got a new derrick down to the depot."

The minister, with set jaw, walked down from the pulpit, took Johnny firmly by the arm, and led him from the church.

Afterward, when Johnny was sober and had discussed his conduct with several of his friends, he made the following deductions, which he copied in a staggering hand and nailed to the freight-house door:

"All experiences aren't experiences to a preacher. It's a wise man that knows his own religion."

# MADemoiselle OF THE MOTTLED TENT

By HARRIS DICKSON

**T**HE girl caught René's eye, for Bombardier Captain René du Roizy was French to the tip of his twisted mustache, and many delicious adventures began with a glance of his catchable eye.

During these three sad years of feminine famine René had not once looked upon a woman; only at bombs—sending up his own to fall among the Boches, and dodging such as were showered upon him—until one morning a fiery something dropped from the mist and René neglected to dodge. *Brancardiers* hurried with their stretcher and bore him from the trenches. So René became a *per-missionnaire*.

His first joys of freedom—and *vin blanc*—he tasted in the village of Doubscourt, at a table greenly camouflaged beneath the arbor of Father Hippolyte's *ostaminel*. From this junction of three highways he commanded a view of all surrounding wine-shops, of every American truck that passed, and of every squawking hen that flapped from underneath their wheels. Better still, he commanded the services of chatty Marcelle to fetch his wine.

Content with these advantages, he stretched his swaddled leg across a chair and waited for his train. As yet the exuberant Count du Roizy sipped only at the edges of his glass, and dallied with this provincial daughter of the vine. To-morrow he would be in Paris, and must perforce consider the financial humors of his predicament.

In Paris a youngster of eye-catching proclivities requires cash. How ludicrous to be possessed of but one hundred and sixty-seven francs eight sous—insufficient to purchase a corsage bouquet for Mademoiselle Clarice, or a salad for the "Firefly."

Ah well! There was always his aunt, who stood between himself and the heritage. But why worry, when red-lipped Marcelle stoops to shift his leg into an easier position?

"I TRUST Monsieur le Capitaine feels no pain."

"Not in the wounded leg, Marcelle; but here, here in my wounded heart."

Ah, these officers, these officers! They were forever whispering follies to Marcelle, and Marcelle bent nearer to listen, when a new girl caught the eye of the bombardier. At that moment a startling novelty in girls made her debut from a tent at the intersection of three roads where wine-shops clustered thickest. It was not a military tent, but a showman's tent of striped blue, mottled and bedraggled, such as mountebanks use to exhibit their acrobatic shows.

At first glance René imagined the newcomer to be a traveling acrobat, a supposition most natural from her stiff khaki skirt and broad-brimmed hat, so craftily affected to attract the people; for everything American had become a frenzy with the French. But seemingly she had no box-office designs to attract anybody.

Quite the contrary. Although the bombardier preened himself and adjusted his blouse to display the ribbons of two decorations; although he twisted his mustache and nodded enticingly at a chair in which she might sit and share his wine; although René hung out every sign-board of receptiveness, that most unappreciative young woman hurried past, carrying a tin pail, and proceeding diagonally across the street to a rival café. There, for some minutes, René had been amused by the antics of an American soldier, who balanced himself half-way through a window, kicking his heels outside, and joking with the wine-girls on the inside.

Mademoiselle of the mottled tent marched straight to this soldier's rear, and astonished René by speaking in English—which he understood. The American soldier paid no heed, whereupon the mademoiselle gave an insistent tug at his blouse, and called, "Attention!"

**T**HE big-faced soldier boy scrambled backward from the window, stood stiffly and saluted. Then he looked quite silly as the mademoiselle smiled, and said:

"Thanks, my lad, but I'm not an officer."

"I couldn't tell, ma'am; we see so many curious kinds of officers herabouts that I warn't taking chances. And you sure ain't no enlisted man."

"No; only a woman who needs a bucket of water. Can you get me one?"

"Sure, ma'am."

"And bring it to our tent?"

"On the fire, ma'am."

"And tell the boys that we'll be ready for them to-night. We want you all to come."

Mademoiselle added something else that the Frenchman

attract René until she turned and converted him to wavy brown hair as she wore it—brushed back from a somewhat low forehead, and permitting free outlook from unfaltering brown eyes.

These eyes now gave him the sensation of being measured. Yet mademoiselle did not see the Count Paul Etienne Marie du Roizy-Cellamare, captain of bombardiers. She saw only the wounded young Frenchman, in mud-stained uniform, his bandaged leg propped on a chair, and underneath his gaiety wearing the patient expression that *poilus* bring back from the trenches. With one impulsive step toward him she half-extended her hand.

"Perhaps monsieur might be pleased to visit my tent."

Her French was excellent. René arose promptly.

"It shall be my great pleasure to accompany mademoiselle."

"Not now," she added hastily. "Come to-night."

To-night his train would take him to Paris—unless? René flung two francs on the table and tarried for no change; snatching up his cane he limped away from the scowling Marcelle. The wine-girl stood fingering her money, and wondering what mischief these American women could be planning. On the previous evenings she had observed their tent being erected, but Marcelle had only shrugged her shapely shoulders, for the two women that she saw were quite old.

Presto! Suddenly appears this young woman. A trick! And Marcelle's black eyes snapped viciously as her customer was lured away.

Revenge followed swiftly. A car from the American camp whirled round the corner, grazing the tail of Hippolyte's spotted calf. Major d'Alef leaped out, landing almost upon the back of his friend the bombardier captain.

"René! René!" d'Alef shouted, and kissed him on both cheeks.

The American girl passed on with a serene smile, as if it mattered nothing to have her prey recaptured. Bah! It sickened Marcelle to see how the bombardier struggled to follow the girl—how he craned his neck and observed her disappearance within the tent.

Volubly protesting, the bombardier sat down with d'Alef, and gulped a glass—Marcelle hated her customers to gulp. Presently d'Alef must go about his business, and the bombardier loaded him bodily into his car. Then the bombardier hobbled on his bad leg and ran on his good one until he gained that wretched creature's tent.

Manifestly he arrived at an unpropitious moment. The interior seemed anything but a lady's bower—no place to sit and talk; above all no privacy. It was cluttered with topsyturvy chairs and metal tables, like those of a cabaret. At the rear some men had completed a rough stage on which they were now lifting a piano. A glance dismissed such trivialities, for René saw mademoiselle washing her hands in a tin basin, and directing the men at their work.

"Listen, everybody!" she called. "Don't stop a minute. Get ready for to-night, and open without fail."

"Yes, angel," a middle-aged man laughed down at her from the stage.

After giving her hair a pat before the mirror mademoiselle took up a small hand-bag and started out.

"Come along, professor; it's nearly train-time."

"Yes, angel," the same man laughed, and followed.

**W**ITH more agility than was beneficial to a crippled leg René took a short cut to the station and found the "professor" standing with mademoiselle at the ticket-window. By pretending to study a tariff on the wall, René edged nearer; the "professor" bought only one ticket; "To Paris, *première classe, place réservé.*"

One ticket must logically separate two people. If mademoiselle were traveling, René would also travel. If she remained, then the Paris express might depart without the bombardier. So he watched until the professor gave the ticket to mademoiselle.

Good! From the obliging station-master—through a trifle of two francs gratuity—René secured his reserved place opposite mademoiselle. Many delightful episodes

[Continued on page 60]



Charlotte Fairchild

## A FLOWER-PRAYER

THERE WERE MANY FLOWERS IN MY MOTHER'S GARDEN—  
SWORD-LEAVED GLADIOLI, TALLER FAR THAN I;  
STICKY-LEAVED PETUNIAS, PINK AND PURPLE FLARING;  
VELVET-PAINTED PANSIES SMILING AT THE SKY;

SCENTLESS PORTULACAS CROWDING DOWN THE BORDERS,  
WHITE AND SCARLET PETALED, SATIN, ROSE AND GOLD;  
CLUSTERED SWEET ALYSSUM, LACY, WHITE AND SCENTED;  
SPRAYS OF GRAY-GREEN LAVENDER TO KEEP TILL YOU WERE OLD.

IN MY MOTHER'S GARDEN WERE GREEN-LEAVED HIDING-PLACES,  
NOOKS BETWEEN THE LILACS—OH, A PLEASANT PLACE TO PLAY!  
STILL MY HEART CAN HIDE THERE, STILL MY EYES CAN DREAM IT,  
THOUGH THE LONG YEARS LIE BETWEEN AND I AM FAR AWAY.

WHEN THE WORLD IS HARD NOW, WHEN THE CITY'S CLANGING  
TIRES MY EARS AND TIRES MY HEART AND DUST LIES EVERYWHERE,  
I CAN DREAM THE PEACE STILL OF THE SOFT AIR'S SHINING,  
I CAN BE A CHILD THERE STILL AND HIDE MY HEART FROM CARE.

LORD, IF STILL HER GARDEN BLOSSOMS IN THE SUNSHINE,  
GRANT THAT CHILDREN LAUGH THERE NOW AMONG ITS GREEN AND GOLD  
GRANT THAT LITTLE HEARTS STILL HIDE ITS MEMORIED SWEETNESS,  
LOCKING ONE BRIGHT DREAM AWAY FOR LIGHT WHEN THEY ARE OLD!

Margaret Widdemer

failed to hear—some allurement at which the American grinned and double-quickened for water.

Then the mademoiselle stood perfectly still, gazing around at the wine-shops, while the bombardier appraised and itemized: slightly below medium height; strong, slender figure; neat ankles—a visible asset; particularly well shod. But she had wavy brown hair, which could never





"Trying to see which way he looks best," she answered, a bit too innocently.

## ME OR THE DOG

By

MARJORIE PRENTISS CAMPBELL

GETTING dressed for a formal dinner-party is a hectic enough occasion under the best of circumstances, but when one's own tooth-brush gets mixed with the dog's, it is enough to make even a loving husband rage. And Horace Carhart did.

"Edith," he stormed, "I wish you'd get rid of that darn dog! It's simply rotten having his things all mixed in with ours!"

"Petie is perfectly clean," murmured Edith, adjusting a final hook in front of the mirror.

Then she shook a dainty finger at Petie, a ball of white fluff curled up on his blue-velvet cushion in the corner.

"Him has a bath every other day, doesn't him? And violet-water, too!"

Horace, parting his hair, glared at the innocent Petie, who had never had any illusions as to his place in Horace's affections.

"All dogs have fleas!" he growled.

"Fleas on Petie?" Edith was horrified. "I should say not!"

Horace was wrestling with a stiff high collar.

"It's not that I don't like dogs," he grunted jerkily. "I want real dogs—want 'em to bark—not yap."

Edith replied in her most superior fashion.

"Pomeranians, my dear, are one-man dogs. That's why you don't appreciate Petie."

Then with the slow grace that Horace had always admired in her, she lifted the little white dog up into her arms and he buried his small black nose in the hollow of her bare neck.

"Petie darling, him smells so sweet! Missy wouldn't mind if her toof-bwush got mixed with yours!"

"Ugh!" snorted Horace from the bathroom.

Baby-talk didn't appeal as much as it used to; anyway, not when it was addressed to the dog!

Then he mumbled a few pertinent words.

Edith gave a shocked, admonishing frown. Then, dismissing the subject, she added—

"How do you like my new gown?"

Petie still under her arm, she smoothed the black velvet approvingly and patted the thick, dark hair more snugly down on her ears.

"Fine."

Horace could never think when he was tying his necktie. Besides, irritation was still boiling within him.

"You didn't even look!"

"Did, too. All black."

Horace peered at his red, harassed face, reflected in the mirror.

Edith pouted petulantly.

"You said you wanted me to look specially nice to-night and then you hardly look. All you think of is business."

"This dinner means a good deal to me," admitted Horace, buttoning his vest reflectively, for the moment forgetting the question at issue.

"I'm ready."

Edith began rummaging through her bureau drawer. Then she called to her maid in the next room.

"Célestine, where is Petie's black-jet collar?"

With wild wavings of the arm, Horace was slipping into his dress-coat. Yet he paused at Edith's words, and when the two women bent to snap the tiny collar around the dog's neck, he snapped out:

"Now what are you going to do with that dog?"

*Edith liked Petie, her pet Pomeranian. And Horace did not. Which fact makes a delightfully funny story and nearly made a tragedy of a romantic marriage.*

*This clever new author, Marjorie Prentiss Campbell, is writing more stories for THE DELINEATOR.*

EDITH was trying Petie in different positions, first under her arm where the black velvet emphasized his ball-like fluffiness, then cuddled against her satiny neck or draped over her shoulder like a white-fur boa.

Horace planted his feet widely apart, shoved his hands down into his pockets and set his jaw determinedly.

"Edith, what are you going to do with that dog?" he repeated.

"Trying to see which way he looks best," she answered, a bit too innocently.

"Why?" Horace's good-natured eyes were narrowing ominously.

"So I'll make the best impression." Edith flirted her eyes toward him.

"When?" Horace was wasting no words.

"To-night, of course!" Edith, the small white dog held up against herself, was like a beautiful magazine-cover picture, a fact which made no impression on her irate husband.

"That dog is not going to the dinner!" thundered Horace, so vigorously that Célestine, in the dressing-room, dropped a brush on the floor.

Edith looked merely injured.

"Why not, Horace?" she asked in a would-be tolerant voice. "I always take him to luncheons, so why not dinners? Célestine is going out to-night and Petie darling would be all alone."

"That dog is not going to-night," said Horace firmly.

"He's perfect with this new dress," observed Edith to the slender reflection in the mirror.

"You needn't argue about it. If you take that dog I stay home!"

Edith, with her soft, languid ways, possessed, beneath her alluring surface, considerable stubborn determination. Therefore, placing Petie firmly in her arms, she called out: "My cape, Célestine. I am ready, Horace. We won't discuss it any more."

AT THIS point affairs reached such a crisis that Horace, snatching Petie rudely from Edith, roared inarticulate nothings and stamped furiously down-stairs with the wriggling dog in his arms. When he reappeared, very red in the face, triumphant and exasperatingly noncommittal, Edith shrugged her shoulders under her cape and on the way to the dinner each one leaned back in a corner of the limousine, divided by an icy barrier of silence.

Horace was quite miserable. When Edith stiffened up that way he knew it meant that trouble was brewing; and to convince him that his prognostications were correct, she had hardly entered the Harringtons' drawing-room before she began an outrageous flirtation with Mr. Harrington's youngest son.

It upset all Horace's plans. He had wanted on this important occasion to be the keen, earnest young business man, with the wife who was always ready to aid him and who had, moreover, beauty, social dignity and tact. Now, as he cast side glances at the rapid-fire conversation between the two, Horace feared he was merely to pose as an elementally jealous husband. He could not concentrate his mind on business; his conversation became jerky and wandering; and even after the women had left them and the coveted moments over the cigars had come he could not seem to recover himself.

In the car going home he put out a bewildered hand to draw her to him; but she drew away, staring out of the window; and not until they were in their own room and Célestine had left did she speak, and then her voice was hard.

"Well, now, where is my dog?"

Horace did not answer for a minute, winding his watch thoughtfully, realizing that it was ticking off eventful minutes.

"Where is my dog, Horace?"

Horace cleared his throat; then, looking at her with a long glance, a queer combination of appeal and determination, he announced:

"I won't have him any more. I've sent him away."

The first look of blank amazement on Edith's face merged quickly into a burst of temper.

"How do you dare—with my dog? You're a selfish brute!"

"I am selfish," Horace agreed gently. "I want more of you, Edith, and not so much dog."

She jerked away from his longing arms.

"I've never heard of anything so outrageous. Why don't you take the car? And my maid? And the house? You have no right to do such a thing! My darling little Petie! Where is he? I shall go right to him."

Horace placed his substantial bulk against the door.

"He's gone. There's no sense in making a scene."

She shrieked and pounded her small hands against him. Her hair fell around her face and temper twisted her pretty mouth.

"Edith," said Horace softly, "do you mean that you care so very much for—just a dog?"

SHE broke out into stormy whimpers.

"You're not fair. Just because you're a man, you don't understand—you shouldn't take Petie away from me—I'm so lonely—I can't get on without him—I just love that little dog."

He passed a weary hand over his forehead. This was not the happy half-hour he had anticipated would follow the Harrington's dinner-party. He hadn't meant to spend it talking about a dog. Still it had taken him some months to reach this stand and he did not mean to give in now.

"Come, now, Edith, I mean what I say. Dear, come here. Just think! I've never had you alone since we've been married. You even took Petie on our honeymoon. Now I've sent him off for good."

[Continued on page 70]



On the seventh of May, as we remember the LUSITANIA, let wreaths be strewn upon the waves in sacred memory of our dead, drowned in war

# OUR HEROIC DEAD

By EDWIN MARKHAM

Author of "The Man with the Hoe" and other Poems

**A**GAIN, in the blossoming month of May, we turn to honor our brave veterans from many battle-fields—also to commemorate our heroic dead and to comfort our hearts with memories and hopes. When we cease to honor our heroes we will cease to be men; cease to be worthy of a country consecrated by valorous deeds.

How old is the sorrow of death! It is the one sorrow to which all must finally bow. We are forced to make friends with this sorrow, forced to take it into our hearts and try to understand it.

The first sorrow that fell upon astonished Eden was the wild grief of a mother mourning for her dead son. There was a mother also at Calvary. In all the ages of the world the mothers have mourned at the graves. There is some consolation in this, for a grief that is so universal can not have in it a hopeless calamity. We can all bear whatever comes to all; for whatever comes to all must contain some beautiful import, some divine significance.

For years our brave boys have been falling on the fields of battle, falling in a great cause; dying for the safety of children, for the defense of woman, for the freedom of the world. Day by day the blue stars on your service flags have been changing into gold, changing to signify that brave souls have passed into a glory. And you also fought, fought on the home-line—you, their mothers, their wives, their sweethearts; and you will henceforth wear a new reverence and be infolded forever in the tender gratitude of our great republic.

**WE** MUST not think of our fallen heroes as mere soldiers; they were the pioneers of a new epoch. They helped to end an age and to initiate a new one. They laid stones in the foundation of a new world. They have been workers in the house of Fate. They have helped to create the ideas of the future. Nations will build upon their achievement; glad people will walk in the roads they have made possible.

We are not here in this world merely to live; we are here also to die when the hour strikes. Death is not the worst thing that can happen to a man; there are times when it is

the noblest thing. A man should disdain to live if he has reached a place where for the truth he ought to die. Greatly, then, should we honor the soldiers who gave their lives for a holy cause.

All praise for the daring God who gave  
Heroic souls who could dare the grave.  
Praise for the power He laid on youth  
To challenge disaster and die for truth.  
What greater gift can the high God give  
Than the power to die that the truth may live!

To know the meaning of life we must also know the meaning of death. First of all, death is not a catastrophe. Death is a deliverance. Death can not touch the real man, the spirit-man; for that inner man is secure in his spiritual body, that body formed of spiritual substance—substance that does not perish when the dust-body perishes.

The soul is an organic form, the real man, living for a season within this body of dust. Nothing of earth can harm this inner man. When death strikes down the body, the spirit-man rises from the shell and passes on into the spiritual world, the world that is the soul or living reality in our material globe. The soul of a man passes on into the soul of the world.

**SO** WE live on the brink of an invisible realm—invisible to us now and yet more real than this world we inhabit. It is the world of our departed ones. When one of our loved and lost passes into that world, there are friends to welcome him. Glad hands welcomed him when he came by the door of birth into this world; so there are glad hands to welcome him when he passes by the death door into the next world. Thus we see that death is only a movement in life. Death does not destroy; death only takes down the scaffolding that the inner building may appear.

In that better world there will be opportunity for the evolution of character and for the training of the powers and aptitudes that so often remain unawakened in the chaos of our world. They are on the path of the greater happiness; they are entering into the nobler friendships. Think of them as having passed into life, into light, into love—into homeland.

When the sun sets, the world looks dark; yet the sunset is only the beginning of a new morning. It is therefore a mistake to think of death as a hopeless calamity. Death is as normal as birth, for we are pilgrims between two worlds. Death is only a door out of a low room into a chamber of high walls. It is one scene in a divine adventure.

**WE** ARE here on this orb for a purpose: to test the sinews of the soul, to find what we are good for, to grow strong for the next great act in the drama of existence. In the light of all these facts we can pass into the calm of a solemn happiness, knowing that it is no misfortune for the good to die, knowing indeed that they are *not* dead, but are more alive than ever.

In the light of these facts we will feel that death has not shut the doors of hope, for our dear dead have merely gone onward to make the future beautiful for us who are coming. The future is no longer a black night. It is a glorious expectation. All this is the demand of the heart; and we may be sure that the God who made the heart and its hunger will respond to the heart's great cry; the heart's great need.

Perhaps you will still feel sorrow and burden; but it will now be a sorrow that is richer than the world's joy and a burden that is easier than its rest. You will now take up life's task in a new spirit, and will go onward in a new happiness, knowing that each duty done lifts you to a higher ground; knowing that each day ended carries you one milestone nearer home. For earth is not home; earth is a far country we are exploring. That better country ahead is our true homeland. It is home for the exile; shore for the shipwrecked.

So you have consolations—beautiful memories, beautiful hopes—consolations that the world can neither give nor take away. More and more your thoughts will fly to the happiness ahead. In that great hour of reunion—the hour of the glad faces and voices—your eyes will fill with happy tears and your heart will swell with gratitude to the Lord of Life, for in that hour you will feel that all the sorrows of earth are forgotten in a blessedness that is unutterable.



Against the blackened, battle-scarred ruins of civilization the Tree of Joy shall grow again in the fields of France most devastated and denuded

## THE TREE OF JOY

By MABEL POTTER DAGGETT

Author of "Women Wanted"

**I**T IS a very beautiful tree. In all the wonderful garden of life as you walk down the path of the years, you do not come upon any other that means so much, I believe, to mankind. God gave it for the sustenance of the soul.

Yet now so rare is the species, due to the terrible drouth descended from the war clouds to scorch and blacken the earth, that it has become in places all but extinct. When you have been over there in those lands which have felt the full force of this devastation, the Sunday-school lessons of long ago are no more mere word imagery.

For the inferno that used to be hereafter is here. Not all the inspired writings of all the religions ever revealed have pictured an abomination of desolation surpassing this in which human happiness is now laid waste.

It was against this awful canvas of current history that there flashed the vision that stirred us who beheld it with sudden poignant significance. And we saw it as clearly that day as we saw one another's faces in the editorial council that had been called. The sparkling sunlight of a New York afternoon had spread a shimmering path of gold on the blue waters of the bay over which the foodships were speeding on their way across the Atlantic.

Above them, on the horizon there, as we looked from THE DELINEATOR office windows, plainly silhouetted against all the misery of the world, we saw distinctly unfold itself the Tree of Joy.

**B**EFORE us, on the table, lay Annie Northcutt's letter. The woman out in Missouri who wrote it had thought she was making a request. Here in New York a great publishing-house was accepting it as a commission.

When the director of the Butterick publications had read the letter aloud to his assembled staff, I noticed that the hand that held it trembled slightly. Afterward, as he glanced up at us across THE DELINEATOR schedule spread out for consideration, his eyes were moist. There were tears, too, in the eyes into which he looked.

In the silence that followed, the president of the Butterick Company drew his handkerchief from his pocket and blew his nose violently:

"Sentiment is it! Sentiment?" said he, looking fiercely at the business-manager. "I don't care. It may cost money—but we'll do it!"

And I packed my trunks for Europe, from which I had come away—and my suit-case for Missouri.

"Take me back to God's country," said the war correspondent, also purchasing his American passage the last time I stood at the steamship counter in Cockspur Street. "I want to go as far away from here as I can get."

We all did. I did not think to return. But now Annie Northcutt is the reason.

**ANNIE NORTHCUTT**, who is washing her breakfast dishes and sweeping her house and getting supper to-night as usual. Maybe she'll wear a kitchen apron. Dear Heaven, to see a woman again "as usual," after all the military uniforms at the front! And to rest one's heart a little against the heart of God's country before I must leave it again! Even as far away as one can go now is not far enough entirely to escape the anguish of existence.

But it is to the wide spaces of America the nations must look for joy. Only here is it still to be found and to spare, for the replanting in Europe. And the president of the Butterick Publishing Company had decided that day, "We'll do it!"

Knox City, out in Missouri, you may say, is like an oasis in the desert of the world that's been so cruelly swept by shot and shell. I saw not one woman there wearing crape. Five boys maimed in the service of their country constitute the casualty list.

Out in the surrounding territory, I believe, there were two who, having gone to France, will never come back. And Mrs. Ladd's nephew from Indiana, who once visited here, is reported among the missing. But this is as close as death has come to the town.

Well—and so you see Knox City looks to-day almost like a little bit of heaven, of normal life, saved over out of the holocaust of yesterday. You won't find it on the map. But it's on the Quincy, Omaha and Kansas City Railroad, that runs down from Novinger.

Though one shouldn't say it runs. It just comes very

leisurely. You go by houses here and there at intervals; little white houses, that have the service flag hung beneath the lace curtain at the front door.

There is a boy in khaki on this car going home from somewhere on a furlough. But he is as whole as he always was. There isn't any grief in my fellow passengers' faces. The Bolsheviki and the revolutions in which some of the earth is rocking have not halted the even tenor of their ways.

Listen! They are talking not of the terms of settlement over which European diplomacy wrangles. Hark! It surely is—it's hogs and alfalfa of which they speak! The men in the soft shirts and the wide-brimmed hats, with the rough-hewn faces tempered in the hot sun that shines down on this country all Summer and the keen winds that sweep across it in the Winter, these men are far away from the war.

"They're your stock, Bill," I catch from the next seat, "but if they was mine—" and the man leans earnestly toward his companion until the ridges in the back of his long, sunburned neck yawn in little crisscrossed cañons—"if they was mine I know what I'd do. Why, since the days when my father was a barefoot boy on these prairies, there's been nothin' like this grass to put on weight."

So you just about know what is the occupation of the inhabitants hereabout when you alight at the little red house by the railroad ties, which is the station. Knox City, just back of it, has a population of five hundred people, and a Main Street which begins with George Hope's lumber-yard and ends with the Enterprise Printing-Office.

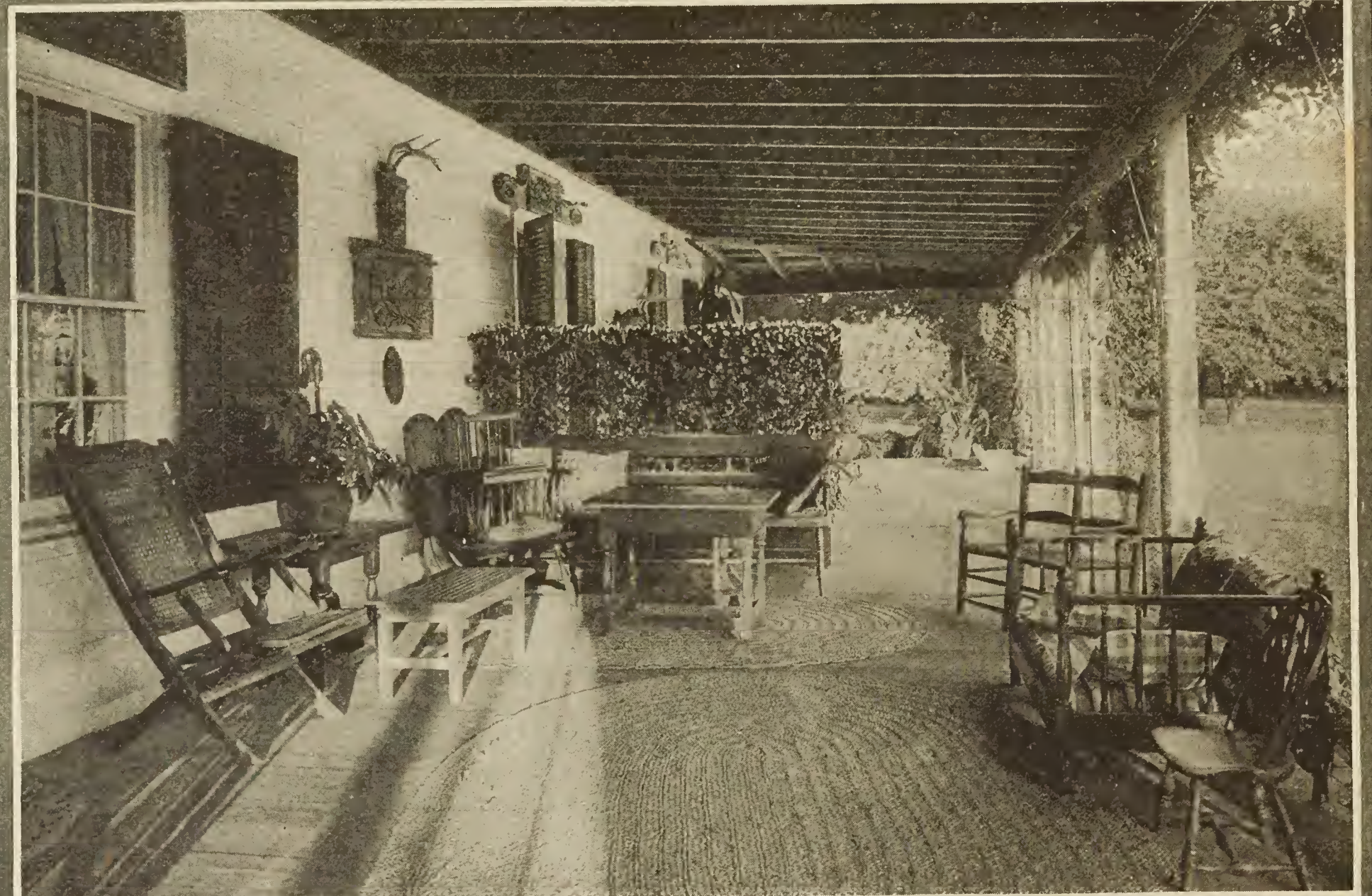
In the barber-shop and the feed-store and the post-office, and in each of the half-dozen or so general stores between, you are quite likely to find a cattle calendar on the wall. The Citizens' Bank has framed photographs of the Percheron horses and the Hereford cows and the Shropshire sheep and the Poland-China hogs that took the prizes at the last county fair.

**I**T IS at the time of the fair and the track-meet, held in Knox City in August, that business booms. All the cattle-punchers and the mule men and the hog-buyers from

[Continued on page 67]

# A HOUSE THAT'S HOMELIKE

Photos by M. E. Hewitt Studio



**T**HE key-note of the fine country house is homelike charm. Each of the accompanying photographs is instinct with it. Each one rewards careful study. The front door, with its side-lights, lanterns and knocker, is a Dutch door to the extent that it is divided. The approach, through a studied confusion of planting, is fascinating. The broad veranda is "the best room in the house." Observe the vine-covered screen. Lovely antiques abound in the living-room and dining-room. This is one of the occasional houses in which there is no violation of taste to destroy the harmony of effect.

# IN PAWN TO A THRONE

By DEMETRA VAKA AND KENNETH BROWN



**F**IVE Summers and five Winters had come and gone, and during those five years the education of Artemis Bysas had become continually sterner and more exacting as her intelligence matured and became more and more receptive. The old man, feeling his end drawing closer, became ever more impatient with the growing child. He felt as if he and death were racing against time, and Artemis's hours for play became shorter and her hours for work longer.

Finally Dr. Kastriotis and Miss Benson united in an effort to protect the child from this overforcing. To their protests Kapetan Bysas replied:

"Am I to neglect my work that a child may play? Later, when she has learned her duties, she can play. There is no time left me for play."

"I could go on with your work," Dr. Kastriotis suggested.

"Your traditions are different from those of the Bysases. Artemis must learn from me."

**T**HUS Artemis grew to be fifteen, and to-day, on her birthday, straight and slim, she stood in the presence of the old man, dressed in an ancient costume of Megara, his gift to her. The home-spun silks of Hellas had lent their luster, while the deft fingers of many artists had contributed to the grace and harmony of the beautiful costume. Artemis wore it with distinction and pride; and the headgear made her look taller, and added to her young slinness.

It was the whim of Kapetan Menelaus Bysas to see his great-granddaughter in the robes worn by those women who, before the time of Christ, had left Megara to go with their men, under the leadership of Constantine Bysas, to start the new Greek colony which was to become the heart of Greek letters and civilization for eleven centuries. The old man surveyed her critically.

"You are the last of the Bysases, Artemis," he reminded her, "and you ought to have been a boy.

There is work for a Bysas man to do, for there are millions of Greeks sighing under a foreign yoke, and waiting to be helped to unite with the mother country."

Artemis had heard only too often these reproaches against her sex, and they never lost their sting. She felt personally responsible for Nature's mistake in producing a girl when a man leader was wanted.

The fact that she was growing more and more like her mother in grace and beauty added to the bitterness of the old man's tone. Had she had the strong features of the Bysases—their hooked nose, their bushy eyebrows, and their stout, muscular body—he could have forgiven her her sex more easily; but to labor to instill a sense of her duties and heavy responsibilities in a girl who, even to his unpoetic mind, grew more like a delicate flower with every passing year—this was a cross for even his old Spartan nature to bear.

That is why he had wished to see her in the sumptuous costume of Megara. He wanted to imagine her on her way to build a colony for Greece, and he was pleased with the effect.

From his post beside his master, Axios, too, his doggish soul in his eyes, was watching his mistress with a love he was trying to convey by all sorts of expressions.

"To-day you are fifteen years old, Artemis. Had you been an ordinary girl, you could still be called a child. But you are not an ordinary girl.

"Neither were those ordinary women who, centuries ago, left their comfortable homes to follow their men into strange lands. As they carried their responsibilities, so must you carry yours; and your responsibilities are heavy, because you bear one of the greatest names in the history of Greece, and you will be the mistress of an immense fortune.

"When I go—which I hope will not be for a few years yet—you will be the head of a house to which millions are looking for guidance and support. Do you feel ready for the task?"



The patriarch placed the heavy chain and cross around the slender neck of the last of the Bysas

## The Story Begins Here

Artemis Bysas has always been under rigorous discipline, as the last of the noble family that founded Byzantium, now Constantinople. Her great-grandfather trains her in Spartan fortitude and repression. But her sensitive nature, capable of the deepest feelings, shows itself in curious moments. For instance, she loves to imagine herself betrothed to the marble statue of a Greek youth in the garden.

Artemis joined her hands together as if in prayer.

"Monsieur grandfather, in all my actions, in all my feelings, I try to think of my duties toward my race first. This you have taught me. This I trust I shall always remember."

"I do not know in what manner you will be called upon to serve; but I want you to be ready when the hour will come, and never—do you understand, Artemis?—never are you to look at the cost."

The girl bowed her head.

"Do you remember the words of Iphigenia, when she was about to be sacrificed for the welfare of Greece?"

"Yes."

"Give them to me."

"My resolution is to die, and I must die with courage, so that I may not dishonor my race. Turn your eyes, my mother, and look! All Greece has her eyes turned to me. Upon me depends whether the Greek fleet will sail against Troy, so that the Greeks may come out victorious and the barbarians may be destroyed. My name, and my dying for the honor of Greece, will become immortal.

"And why, my mother, should I love life more than my country? You have not given me life for myself alone. Thousands of Greeks have the courage to fight and to die for the honor of Greece. Shall I become the obstacle?"

"I willingly offer my blood to my motherland. I willingly offer my body for my fatherland, and for every particle of Greek land.

"Greeks, be happy! And each one of you return victorious to your own country."



Artemis had repeated without hesitation the words of that other Grecian maid who had been called upon to be the sacrifice for her country in the olden times. Kapetan Bysas listened with reverence. When she finished, he added:

"Remember, Artemis, Iphigenia gave her life when the Greek race was the leader of the world. Now that your race is down, no sacrifices for its uplift must be too heavy for you."

She bowed her head in assent, and as she stood thus, slim and childlike in her gorgeous costume of old Megara, she looked as if she were already standing ready for the sacrifice.

Just at this moment Dr. Kastriotis entered the room. He saluted the old *kapetan*, then came up and kissed Artemis's hand.

"MAY you live to be a hundred—but what do you represent in all your ancient sumptuousness, Artemis?"

"A woman from Megara. I am one of those who left their hearth and home to establish the Greek colony which is to-day called Constantinople."

"And where are you going to establish it now?"

"Nowhere yet. I am only making ready to go where I am sent, as the women who bore my name did centuries ago."

She spoke solemnly, as if in a trance, reminding the doctor of those virgins in the ancient temples who gave forth oracles. He shivered.

He hated the stern education of the girl. He hated the perpetual demand on her adolescent strength.

Yet he could not help acknowledging that they added to her charm a distinction of mind and soul which made of her a being apart—a woman even more enchanting than her mother had been.

The three were deep in conversation when Spiro announced that his Holy-of-Holiness, the Eumenic Patriarch of Constantinople, with their Holinesses, the Bishop of Heraclea and the Bishop of Zante, had arrived. Laboriously Kapetan Bysas raised himself up on his crutches.

When he was erect, with Axios at his heels, he turned to Artemis:

"I have asked his Holy-of-Holiness, with his bishops, to partake of our hospitality, because I wanted the head of our religion to bless you on your fifteenth birthday."

Then on legs that were almost useless he went from his room, followed by the others, to the large reception-room, where the Patriarch and his bishops had already divested themselves of their outer garments. The greeting between the Patriarch and Kapetan Bysas was affectionate—the one the ecclesiastical head of their race, the other the political, in this Turkish Empire where millions of Hellenes were waiting for the great day when modern Greece should embrace all her children under her blue-and-white flag.

The two men had known each other from their early youth, and for more than half a century they had put their heads together to outwit the Turk whenever there had come up any question of preserving for the Greek people under his rule their religious privileges.

Neither one asked the other how he felt, since each hated old age and its infirmities, which threatened to put an end to important and fruitful activities. The two bishops knew the old *kapetan* equally well, and each in turn kissed him on both cheeks.

Artemis then greeted the prelates. Although only fifteen, she had already met so many distinguished men, who had come to confer with her grandfather, that she carried herself with entirely natural simplicity. With grave approval the prelates looked upon her slim grace, garbed in the old, heavy costume, as she kissed their hands.

Then the Patriarch drew from his voluminous robes a velvet case. He held it aloft, almost as if it were something holy, and, with the dignified impressiveness of manner which had conduced not a little to his success in life, said to Artemis:

"This case, my daughter, contains something that belongs to you—belongs to the Bysases—although it has been lost to them for as long as St. Sophia has been lost to your race."

Opening the case, he took from it a very ancient gold cross, studded with jewels and hanging from a heavy gold chain.

At sight of the cross, Kapetan Bysas raised himself to his feet without aid of crutch or chair-arm, as if in one moment all infirmity had gone from him. Trembling, with outstretched hands, and with eyes that saw nothing except the cross, he advanced toward the symbol. He snatched it from the Patriarch, and with burning adoration brought it to his lips.

"BEHOLDING thee, O my cross, I hear the doors of St. Sophia opening to my people!" he cried. "Beholding thee, O buried and inearthed one, I see at last the gathering together of the Greek race!"

He brought it to his lips again, and so great was his emotion that it left him utterly spent, and, for the first time, Dr. Kastriotis was permitted to conduct him to his chair.

"Yes, we have at last found it," the Patriarch said with gleaming eyes. "You knew that the search was promising; the news of its success I kept for this day—this birthday of a Bysas. You, Artemis, have known, of course, about this cross, which centuries ago belonged to your family. The prophecy is that when it shall be returned to its rightful owner, then St. Sophia will once more become Greek in language and Greek in faith, as of old."

"That is why the Church has taken such an active part in its search. Each Patriarch in his turn has sought to trace it, and each left in writing a record of the steps he had taken, and of the measure of success that had attended his efforts. It was illusive as the philosopher's stone itself."

"It was stolen, you remember, at the fall of Constantinople, by Mohammed the Conqueror, who put to death the head of the house of Bysas and his sons. Fortunately there was a baby son in arms, whom his nurse, escaping, carried to a cousin of his, a bishop, who brought him up. Later, as you know, the Patriarch made it known that he was the rightful Bysas. It was he who started in Russia the foundation of your present fortune."

"As for the cross, in vain did we try to obtain possession of it and at the same time keep the prophecy secret. It passed from sultan to sultan, and then in the middle of the seventeenth century it disappeared."

"The search became harder after that. We used to send women into the sultan's palaces as vendors of jewelry, in the hope that they might come upon some trace of it. Drawings of it existed in our archives, and we had a replica of it made, as nearly as possible, and this we tried to sell in the various palaces—always asking an impossible price for it, so that it might not leave our hands."

"At last it came before the eyes of one of the sultan's favorites, and she at once exclaimed, 'Why, it is like one I have!' To prove it, she brought it forth, and thus we learned that it had passed from the men to the women."

"Thus you see, my dear Artemis," the worthy Patriarch threw in sententiously, "that courage and perseverance are always rewarded in the end."

"And how did you get possession of it, then?" Artemis asked eagerly.

"Ahem! We did not get possession of it at once; for that was a good many years ago. The courage and perseverance of our ancestors were rewarded with only a sight of the cross at that time. Then, in the reign of Sultan Machmout, a Bulgarian priest in the confidence of the Greeks betrayed to the Turks the secret prophecy connected with the cross, and when Sultan Machmout died he had it buried with him."

THE Patriarch paused impressively and stroked his beard before winding up his narrative.

"In what manner we finally rescued the Christian symbol from the grasp of the Turkish living and dead may possibly be told fifty years hence—perhaps sooner, if the prophecy comes true sooner—but it would be too dangerous to tell it now. Indeed, we in this room—and one other—alone know that it is not still in Sultan Machmout's tomb. Come, my daughter; approach and kneel."

Artemis knelt down, and the Ecumenic Patriarch with his bishops chanted the benediction, while Kapetan Bysas, Solon Kastriotis, and even Axios stood solemnly around them. At the end of the benediction the Patriarch placed the heavy chain and cross around the slender neck of the last of the Bysases. Added to the ancient costume of Megara they made Artemis look more than ever sacrificial.

The old *kapetan* and the Patriarch were the most moved by the return of the cross; for the Patriarch, like his friend, was racing with death, hoping—as so many of his predecessors had vainly hoped—that he might live long enough to chant the holy liturgy in St. Sophia before he died.

At dinner Artemis took her seat at one end of the ancestral table, with the Patriarch at her right and Dr. Kastriotis at her left, Kapetan Bysas having one of the two bishops on each side of him. It was a ceremonious meal in both food and conversation, yet the fifteen-year-old girl, because of her upbringing, fitted into it as well as the old men.

Spiro and Miltiades waited on the table with willing skill, as their fathers and forefathers for centuries had waited on the Bysases—when they were not fighting at their

side on the battle-field. The great-grandfather of Spiro had carried Kapetan Bysas as a boy on his shoulders to church, just as Spiro himself had carried Artemis in like fashion on a like errand.

Their lives as well as their fortunes were bound up in those of the Bysases; and in the old Greek manner they were treated as members of the family. Both the Patriarch and the old master included in the conversation the men waiting on them, and Spiro and Miltiades replied with camaraderie, yet with reverence.

AFTER dinner Kapetan Bysas asked Dr. Kastriotis to take Artemis for her ride, and he was hardly alone with the men of the church before he abruptly started on a new subject.

"You spoke in your letter of a weighty matter concerning the Greek throne which you wished to bring to my attention. What is it? Speak quickly. Time passes."



She lashed herself into submission, a submission so insubordinate as to be anarchical

"Time passes quickly for both of us, Menelaus Bysas, my friend. If you and I could only make certain of twenty years more—" The Patriarch made the sign of the cross. "But who are we that we should wish to prolong our lives, if that is not meant for us? Here is the subject I wished to speak about:"

"When Greece became free, Greece had to have a king, and the Powers made their selection, and a poor selection, too. But the wisdom of the Powers decreed that little nations shall have no choice in their form of government. So there are kings ruling over us who have neither Greek blood nor Greek tastes and feelings—and in addition they are small-minded men."

"I should not blame them. How can they serve the race, since they do not understand? A thought has been growing among us that we should like to infuse the immortal Greek blood into the alien royal family. Of course there will be grave difficulties to overcome, for royal blood may not easily mix with common blood, though that may be the nobler of the two."

"A little while ago a deputation called on me to put the plan before me and to discuss it. All agreed that your great-granddaughter was the only possible girl who could be proposed as the wife for the future king of Greece. She is more noble than the Danish family that now governs the Greeks. She belongs to the oldest and most patriotic Greek family we have, and she has been brought up by you, Menelaus Bysas, in all the best Greek traditions. Moreover, she has no other relations and possesses an immense fortune."

"In every way Destiny has ordained her to be the next queen of Greece, and to give Greek blood and Greek traditions to the future kings of Greece. No more foreign princesses on the throne in Athens. No more women who do not speak our language and do not understand our traditions."

"Once we establish the custom, we shall keep it up. I do not say that the Russian woman has not made a good queen. I do not imply that the sister of Kaiser Wilhelm will not make a good queen in her turn. But they are both foreigners, and the interests of Greece must always come secondary for them."

"We know that the son of the *diadoch* is a nice young man, moral, quiet and sensible. I do not mean to say that were he not the son of the king we should choose him for Artemis. No, we should not; but we are not thinking of her welfare alone; we are thinking of Greece, and Greece must come above the welfare of Artemis."

Kapetan Bysas, who had constantly cursed the fate that made Artemis a girl instead of a boy, now saw in a gleam how she, though a girl, could serve her race better than had she been a boy.

"I agree—I agree absolutely!" he cried. "Think what she can do for Greece as its queen!"

Then, turning his eyes to the ceiling, he exclaimed, "God in heaven, I have always matched my will against Thine, and this is the first time I score."

"Menelaus Bysas!" the Patriarch admonished, making the sign of the cross. "Never a man scores who matches his will against that of his heavenly Father. Be careful, Menelaus Bysas; how do you know that Artemis will accept?"

"Artemis—accept?" the old man cried. "And what has she to say when I decide? Have I not brought her up to feel that no sacrifice is too heavy for her? Have I not brought her up to feel that she must live and die for Greece?"

"Only a few hours ago she was repeating to me the words of renunciation of immortal Iphigenia. Hellas is calling her, and Artemis shall obey. Her sons—the sons of a Bysas—will once more lead the Hellenes, and if Constantinople does not come back to us at once, at least it will be the son of a Bysas who will retake it!"

The Patriarch and his bishops again made the sign of the cross, and the Patriarch spoke:

"Yet even if we are certain of the compliance of Artemis, I say unto thee, Menelaus Bysas, do not match the will of a mortal man against that of your heavenly Father. I do not say Artemis would fail you, but Nature might."

"The consent of Artemis does not necessarily make her mother of children."

"Bend your proud will to the will of God, Menelaus Bysas—bend it now and beseech His grace and mercy!"

LONG and late they talked over Artemis's marriage, while the girl, having exchanged the heavy Megara costume for her riding-habit, was galloping afar with Dr. Kastriotis.

The exercise, the air, and the surrounding beauty and calm of nature dissipated the heaviness of the day's proceedings, and she became a girl of fifteen, and not the last of a great family.

She laughed and talked of the lighter things of life, while the air, whipping her cheeks, gave them a wealth of color, and added animation and brilliancy to her lustrous, dark eyes.

She was no longer the priestess in a trance; she was no longer the sacrificial lamb for her country; she was youth and beauty and love.

Dr. Kastriotis could not have loved her more had she been his own daughter; and, seeing how happy she was, he kept her out a very long time, and only returned to the house in time for her to make ready for the evening meal.

In spite of the tax on the old *kapetan's* strength, he again came to the table, and sat with all of them and talked till very late.

After the guests retired he summoned his granddaughter to his room.

"Artemis, you have known all your life that it has been a sorrow to me that you were a girl instead of a boy. I will not let the night pass without telling you that to-day all has been changed."

"To-day I have seen that you can serve your race as a girl even better than had you been a boy."

He waited for an expression of gratitude from Artemis. She made no comment.

Though for once she was relieved of the odium of being a girl, the day had been so strenuous that she was tired, so she only waited for him to continue.

"You know, my child, that the dynasty which rules over the free portion of Greece is of alien race."

"They have not in their blood the love for the Greek people, such as you and I have, because Greek hearts can not speak to them."

"Had they been of our race Greece would have been different to-day—and a crown would never have been added in the heart of the cross of our flag."

"The men who rule the Greeks are foreigners, and their children are foreigners, because the women who hold the young princes on their laps are foreign princesses."

"We want to make away with all this."

"We want the future kings of Greece to have in their veins Greek blood."

HE PAUSED impressively before concluding:

"The cross of the Bysases has been brought back to the Bysases."

"And the woman who wore the cross of the Bysas to-day can also be the woman who will give Greek blood of the purest and best to the future kings of Greece."

His eager eyes were intent on the flowerlike face of the girl. At his words a pang shot through her heart. In all her ideas of sacrifice she had never once thought of the very obvious case of contracting a marriage in the interests of her race.

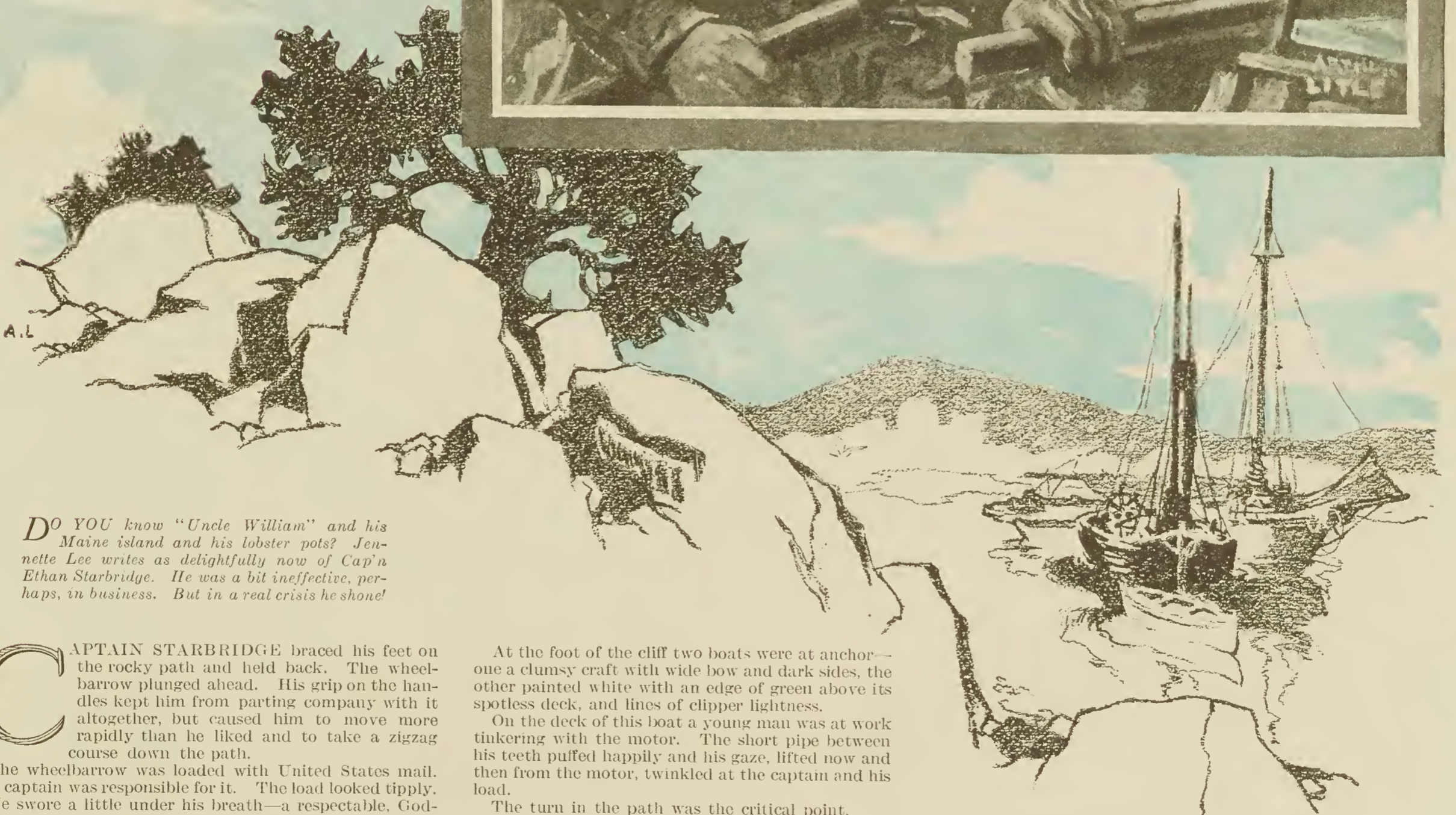
She was seated facing the garden, bathed in moonlight, and her eyes fell on the statue of the youth who was, one might say, the only young man she had ever known.

[Continued on page 81]

# CAPTAIN ETHAN'S VICTORY

*A delightful old Sea  
Dog has his Day*

By JENNETTE LEE



*DO YOU* know "Uncle William" and his Maine island and his lobster pots? Jennette Lee writes as delightfully now of Cap'n Ethan Starbridge. He was a bit ineffective, perhaps, in business. But in a real crisis he shone!

**C**APTAIN STARBRIDGE braced his feet on the rocky path and held back. The wheelbarrow plunged ahead. His grip on the handles kept him from parting company with it altogether, but caused him to move more rapidly than he liked and to take a zigzag course down the path.

The wheelbarrow was loaded with United States mail. The captain was responsible for it. The load looked tippy. He swore a little under his breath—a respectable, God-fearing oath—and kept his eye on the top box. It was a light-weight box belonging to a Summer boarder. The captain rightly abhorred the box. He hated frippery and toggery.

But he revered the Government—and as long as the Government bore with it he did. As a box, he scorned the Thing on top of his load. As a trust of the United States Government, he watched it with tender eye while the wheelbarrow lurched ahead and his poor old sightless feet sought for the path below him.

At the foot of the cliff two boats were at anchor—one a clumsy craft with wide bow and dark sides, the other painted white with an edge of green above its spotless deck, and lines of clipper lightness.

On the deck of this boat a young man was at work tinkering with the motor. The short pipe between his teeth puffed happily and his gaze, lifted now and then from the motor, twinkled at the captain and his load.

The turn in the path was the critical point. Sometimes the captain rounded it safely; sometimes he capsized.

This morning he compromised. Only the top box went sailing merrily down the cliff ahead of the tipsy load.

The captain followed fast and rescued it just short of the water, breathing hard.

The young man on the boat had laid down his pipe. He was humming a little tune.

He was not so far away that the captain could not hear

it across the water, but he ignored it.

He picked up the box and trudged back and stowed it with the rest of the United States mail in the dory drawn up on the beach.

**I**T WAS a morning of sparkling clouds—every cloud a-tingle with light, and every wave of the harbor dancing to be off.

Both boats rocked with gentle motion.

[Continued on page 74]

# MAKING THE HOTEL A HOME

*A Vast Opportunity for American Women*

By FRED C. KELLY



*A Hebe of yesteryear*



*A critical moment*

**W**OMEN who feel a pride of sex can look with satisfaction upon the modern hotel. For women are of more real consequence in hotels to-day than they ever were, as both guests and employees.

Indeed, it appears that hotels have improved and become more homelike almost in direct ratio to the number and variety of useful positions they have opened to women. And it might also be said that hotels have grown better in proportion to the number of women guests attracted within their doors.

While the war gave women opportunities for work in the hotel field, the coming of prohibition is going to afford a far greater opportunity. Hotels have made most of their money in the past from the bar and from the rental of rooms. High-priced as meals are, the dining-room of the average hotel pays comparatively little, because of the tremendous waste, seemingly unavoidable, in both material and effort.

For example, in the big hotels there must be a corps of waiters and other employees on duty throughout the twenty-four hours, though the great majority of guests eat only at a certain few hours during the day. With the



*She reigned a queen*

able her to conduct successfully any one of a number of large business enterprises.

The biggest advantage a woman has over a man in the hotel business is that she has more natural aptitude for thinking of or noticing the little things, of making the hotel a real home. Somebody was once quoted, not without an element of truth, to the general effect that it is the little things that really count.

If a waiter brings you a meat course, but neglects to bring the fork that is necessary to the full enjoyment of the course, and the meat gets cold while you are waiting for him to bring the fork, you are perhaps more irritated than if the waiter had delayed bringing the food itself.

It may be well, however, to correct an erroneous impression that is in the minds of nearly every one. People believe that women are quicker and more alert in their movements than men, and therefore that waitresses are more prompt than men. But this is not true. Waitresses are successful and desirable, not because they are quicker than men, but in spite of the fact that they are not so quick as men.

At a certain large business house a great many experiments were conducted a few years ago to determine just how women compared with men for dexterity. After repeated tests it was found that boys and young men could tie up packages more rapidly than the average girl or woman could. Yet women were found to be more accurate and painstaking in such work as the precise weighing and stamping of packages.

If somebody could run a mammoth hotel for men only, and keep it filled to capacity, it should be the most profitable hotel in the world, because men are about a hotel much less than women and require much less waiting on, which means fewer employees; moreover, they are less insistent than women about getting their money's worth.

Yet how many successful large stag hotels have you ever heard of? When you see a stag hotel it is usually rather small and unpretentious. The trouble is that the average man does not care to stay at a stag hotel, but prefers a place where women, too, are made welcome.

Be that as it may, hotels are indubitably far better than they used to be. Years ago it was nip and tuck between hotels and barber-shops as to which had a more homelike atmosphere.

The man who installed the hotel plumbing also, so it seemed, selected the pictures for the bedrooms. And the American-plan meal was so prevalent throughout the land that dyspepsia became a household word—in consequence of everybody who frequented hotels ordering everything on the menu, except the name of the printer,

in order to make certain he was getting his money's worth. It is a fact that most traveling men had dyspepsia up until the time *à la carte* meals came into fashion and people began to eat only what they really desired to eat. The chances are that the man who started the European plan of serving meals in this country did much to make dyspepsia the comparatively rare disease it is to-day.

Another characteristic of the old-fashioned hotel was the little "Ladies' Entrance" over at one side, or maybe around the corner, an entrance similar to that reserved now for "tradesmen and employees." And, once inside, there was a sullen little ill-lighted "ladies' parlor" where women guests might await the return of their escorts from the bar.

It was a comparatively rare thing for a woman to go to a hotel. That is, women went only when they were obliged to, while traveling, and not from choice; there was too little that was inviting about the average hotel of only a few years ago.

Then came an awakening to the possibilities of making hotels attractive to guests without prejudice as to sex, and to provide luxurious but restful, cheerful lounging-spaces where men and women could meet and mingle on a



*There was a "star boarder" in more primitive days*



*A state dinner was an exciting occasion*

passing away of the bar the chances are that prices of both food and rooms—especially rooms—will be raised.

Guests will complain about this and say, "Why should I make up part of the profit that you received heretofore from bright and promising young drunkards at your bar?"

To which the hotel man will reply: "The drinking men have been paying part of your room-ent for these many years. Why should you not pay the full rental now yourselves?" His attitude is that, except for the bar, hotel rooms could not have been rented so cheaply as they have in the past. Now, in order to reconcile guests to the increase of prices that may come, it is going to be necessary to give better service and make them more comfortable than ever before.

As George C. Boldt used to say, "The machinery of the hotel must work with absolute precision day and night for the comfort of the guests, and the machinery must not creak; the guest must not hear the machinery working."

In planning the details of better service, it is quite likely that the work, as well as the ideas, of women will play an important part. It was probably a woman, for instance, who thought of the little scheme adopted not long ago of having in hotel bath-rooms slot machines in which one could drop a coin and obtain various accessories that people are most likely to forget to pack at the last moment.

Women will not only be holding a greater variety of positions, but will be drifting into high executive places. There are at present numerous successful hotels managed entirely by women.

The chief housekeeper at one of the big New York hotels, Miss Barnes, has three hundred employees under her. It is a real executive job. The same amount of attention to detail in the employing and directing of people might en-



*Now just look at the eternal hotel feminine of 1919!*

tance who is so kindly disposed toward mankind, and so genuinely interested in having his guests made comfortable, that one senses the atmosphere of this hotel as restful and soothing almost immediately upon entering. The manager has succeeded in making most of his employees feel toward the guests much as he himself does.

Copeland Townsend, of New York, who happens to be not only a good hotel man but a philosopher, once remarked:

"I think the greatest mistake that is commonly made by many hotel people, both employees and managers, is to

[Continued on page 79]





THE DELINEATOR FOR MAY, 1919

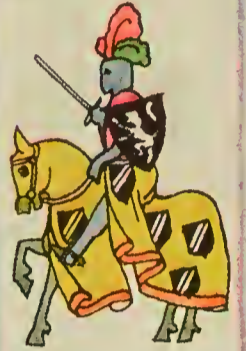
Painted by Guy Hoff

THE ONLY ABSOLUTE MONARCH IN THE WORLD

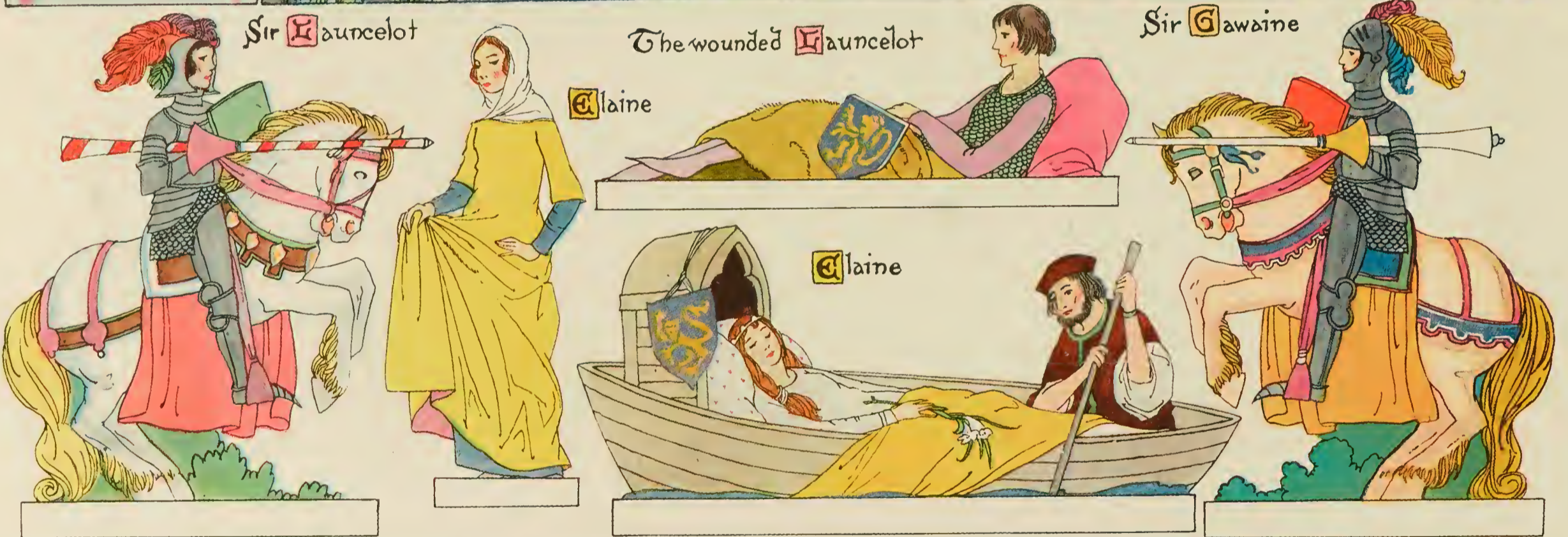
# THE DELINEATOR CHILDREN'S THEATER



Launcelot  
and Elaine



A Play for  
Children ...  
scenery by  
M'QUINN.



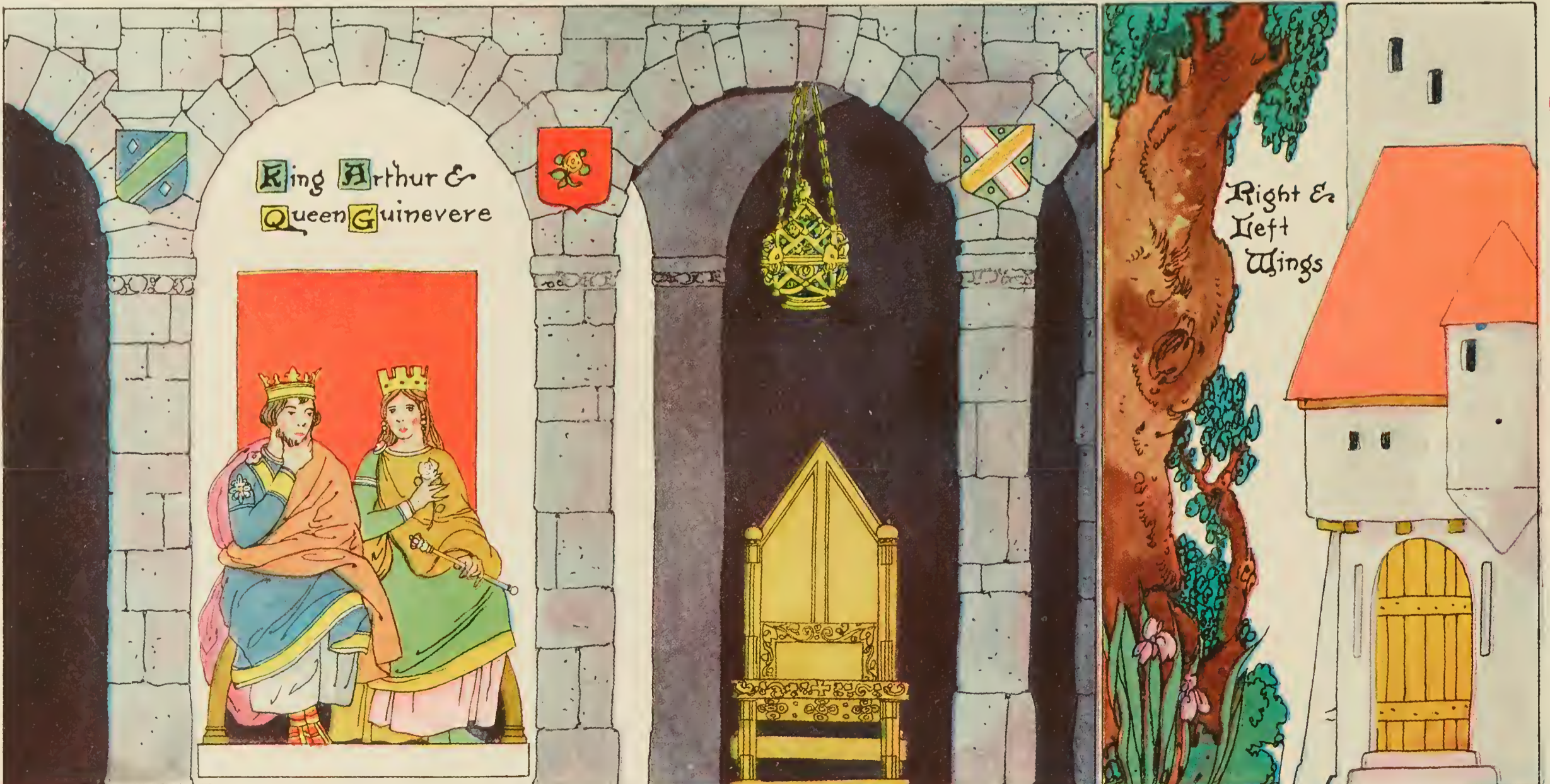
Sir Launcelot

The wounded Launcelot

Sir Gawaine

Elaine

Elaine



King Arthur &  
Queen Guinevere

Right &  
Left  
Wings



Who could help liking a baby goat for a pet?

Photographic study by Alice Boughton

## THE SACRIFICING OF SUSANNA

### *An Exciting Day in a Little Girl's Life*

By AUGUSTA HUIELL SEAMAN

**I**T ALL happened when old New York was young, when the life of the city centered about the Bowling Green, and when all beyond Wall Street and Trinity Church was "out in the field."

To be more exact, it was a golden October morning in 1733. Maritje Van Schaick sat on the door-step of her home in Petticoat Lane, the picture of hopeless despair.

Maritje had been brooding there disconsolately for a quarter of an hour, her knitting untouched in her lap, when the great half-door behind her opened. Out trooped a band of jolly young folk, chattering, laughing and exclaiming over the beauty of the day. There were eight or ten of them—happy, healthy Dutch boys and girls ranging from fourteen to sixteen years. The boys carried oars, fishing-tackle and hampers of food, but every girl had slung over her arm a covered Indian basket of curious hexagonal shape and of a beautiful deep-blue color. As Annetje de Peyster lifted the lid of hers a moment, her knitting could be seen lying snugly at the bottom.

Maritje moved aside reluctantly to let the gay troop pass down the steps. She did not look up or speak to any of them. Even her older sister and brother, Caterina and Gerardus, passed her without notice, so absorbed were they in their own affairs. But when her cousin, Lysbet Brinckerhoff, came by, she stooped and laid her hand on Maritje's shoulder.

"I would that you were going with us to-day, Maritje," she whispered.

"How can that be, when I am not of your company?" exclaimed the younger girl.

"Aye, I know you are not the proper age for our company. We have none under fourteen; and, besides, you

have no basket. But come to see us off, at any rate."

When Lysbet Brinckerhoff bade her do this or that, Maritje felt not only that she must obey, but that there was also a very definite pleasure in complying with her older cousin's wishes. Who could resist Lysbet?

She rose, twined her arm about her cousin's waist and swung along with her down the path to the gate and out into Petticoat Lane. From this they turned into the Bowling Green, skirted the fort and the governor's house and came at last to the edge of the water. Just as they reached this point, Caterina spied her sister and cried out:

"Thou canst not come with us, child! Run home now. I wonder at you, Lysbet, for encouraging her! She is not of our company. She belongs to the younger band."

"I do not belong to those infants!" retorted Maritje hotly. "They are far too young for me. I will not be with them. But you need not have a fear. I go not with you. I only came, at Lysbet's invitation, to see you off." She turned from her sister angrily.

"Never mind, Maritje dear!" whispered Lysbet consolingly. "Had I *my* say, only, you should certainly be one of us. It is hard for you to be thus betwixt and between."

She squeezed her cousin's hand and jumped into the boat that Gerardus Van Schaick held ready. Two rowboats were speedily filled, and, with a final cheer, were pushed out on the dancing waters of the bay.

Maritje stood watching them. The wet oars flashed silver in the sun and the gay bodices and petticoats of the

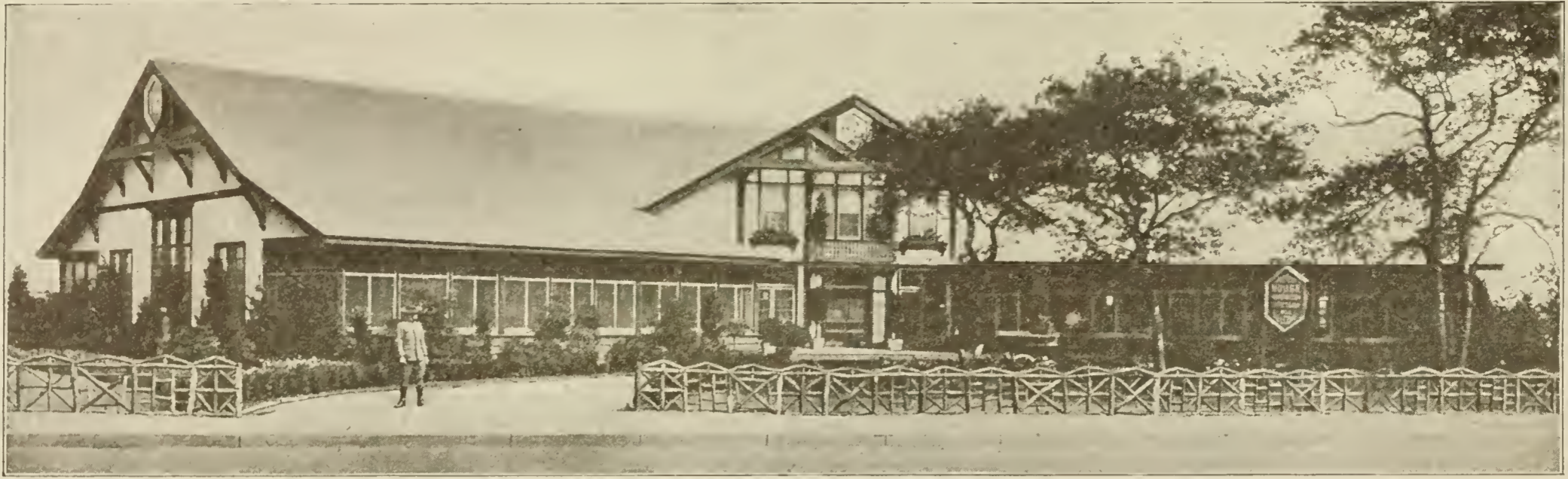
girls made bright splashes of color in the pretty picture. From one of the boats Lysbet blew a kiss to the lonely girl on the shore. Maritje answered with a similar salute, then gazed farther out toward the destination of the merry picnic-party—Nut Island.

We know Nut Island to-day as Governor's Island, and it is occupied by a fort, a parade-ground, and some houses and military barracks. But in 1733 it bore chiefly a dense grove of hickory and chestnut trees, and rich was the harvest to be gathered beneath their shade on any Autumn day. But Maritje found that gazing at Nut Island in no way alleviated the pain of her discontent, so she turned about and trudged slowly homeward.

To understand exactly her trouble, one thing must be explained. There was a curious custom among the boys and girls of old Knickerbocker days. The young folk of that time were wont to gather in sets or "companies," the membership of which was very exclusive and usually decided according to age. Children played only with the members of their own "company," under one whom they acknowledged to be leader. Each company had as its distinguishing badge an Indian basket of some peculiar shape or color. Great was the rivalry between companies as to the beauty and desirability of these baskets.

Now, Maritje Van Schaick was strangely situated. There were two companies represented in her large family of brothers, sisters and cousins. The older ones belonged to the "Company of the Blue Basket," of which her cousin Lysbet was the envied leader. But the ages of its members ranged from fourteen to sixteen years, and Maritje—alas!—was only twelve. On the other hand, the younger ones formed a band whereof the eldest was but ten.

[Continued on page 82]



The largest hostess house in the United States—at Camp Mills, L. I.—covers 191,000 square feet. A type of the permanent houses being erected by the Y. W. C. A.

## YOUR HOME TOWN FIRST

### The Community Building as a Popular Memorial

By LUCIA B. HARRIMAN, *Community Editor*

**S**INCE the signing of the armistice and the assurance of the establishment of peace there has been no more pregnant question agitating American community life than that of a fitting memorial for those who gave their services to the cause of freedom.

In the villages of a few hundred souls and the cities with their millions the same vital, ever recurring question is being put with equal persistency day after day: What form shall the memorial take?

What will symbolize most fittingly the community's gratitude, her reverence for the memory of those whose lives were sacrificed, her appreciation for the services of both men and women who, not only on the field of battle, but in hospital and reconstruction camps, helped to fight the world's war for liberty and justice?

It is a hopeful sign of the times that the answer that is being given to this question in communities throughout the country, points away from the granite monument, the marble shaft, the bronze statue, those useless and usually inartistic and inadequate memorials that have in times past marked a community's devotion to its war heroes.

Some one voiced the desire for "living monuments" as best typifying the principles for which the war was fought, and magically that same desire received expression throughout the country. Democracy, progression, equality of opportunity and responsibility—these are the principles which it is felt the memorials must symbolize, and it is this ideal which has taken firm hold of the American people and which bids fair to fructify in enduring monuments, varied in character but identical in purpose, that they will be not merely decorative, but embody the characteristics of usefulness, of service, and a fulfillment of the larger aspiration of the communities by which they will be dedicated.

In hundreds of communities the type of memorial is under discussion. The suggestions run the gamut from a tree on the village green, planted in memory of some gallant young hero whose body lies buried under a little white cross in France, to the plan, for example, for a splendid two-million-dollar memorial hall and auditorium which is being promoted by women representing the various war, civic and patriotic organizations of the city of Philadelphia; or the million-and-a-half-dollar building to be built by the State of Maryland; or a grand *boulevard de triomphe* such as is being projected by the city of Cleveland; to memorial hospitals, triumphal arches, bronze bridges, museums and highways.

Into the discussion of a fitting memorial is going the best thought of the nation's city planners, landscape architects, sculptors and architects. Money is being subscribed with lavish freedom, for the war has also taught our people to give, and niggardliness has never been a characteristic American trait. It does not seem probable that the mistakes following the War between the States will be repeated, and it is not too soon to predict that the dominant type of the American memorials will be community houses.

The need for these buildings, which will function as centers for all the vital civic activities of a community, is a direct and logical outgrowth of the war, which taught us the valuable lesson of cooperation, the need for a closer community of interests, and for a central meeting-place for the people, where all matters touching the common good can be discussed and activities to promote social and economic welfare be developed.

These buildings will be variously known as community houses, community centers, Liberty buildings, people's houses, or, in the larger cities where districts have preserved their separate entities, as neighborhood memorials.

While it has been war emergency that developed an imperative need for democratic centers and revealed their practical socializing and humanizing value, they are the outcome of a well-defined movement that has been under development for several years past in this country, a movement emphasized by the agitation for the use of schools as community centers, that for organized recreation under the American Playground and Recreation Association by the work of the neighborhood settlements and institutional churches.

Unquestionably the accomplishments of the War Camp Community Service—which is the American Recreation

and Playground Association built up to war strength and governmentally supervised in its work of surrounding the camp with hospitality—gave great impetus to the movement of stimulating hundreds of communities to provide welfare and entertainment facilities for soldiers and sailors. Months before victory was assured, those who had been active in this organization began to visualize the permanent aspect of this community service, feeling that the community should be ready at the end of the war to turn the enormous strength of the resources which they

centers. After all, a man is human, in uniform or out.

Why should not the athletic and recreational facilities that had been brought together so eagerly to be placed at the disposal of the uniformed guests continue to be disposed of to these same men or the community's own young manhood when they returned to civil life?

The community dances, which have been a revelation of unsuspected social possibilities—why should these not continue, with the same restrictions and under the chaperonage of the city's representative women?

Another contributing agency for the working-out of this new civic need was the Young Women's Christian Association with its chain of hostess houses, which rendered service of an inestimable value to training-camp life throughout the war's duration.

Their work antedated our entrance into the world war, the first hostess house having been established by Association workers on the Mexican border in 1916, revealing then and there the community's responsibility for a proper social relationship between the girl and the soldier.

Struck by the humanness and common sense of the work on the border, Mr. Raymond Fosdick, chairman of the Committee on War Camp Activities, recommended that to the Young Women's Christian Association be given charge of establishing similar houses in the training-camps, where the commanding officers felt that a need existed.

The first of these was erected at Plattsburg, New York, the building being completed and opened two weeks after the plan had been sketched by a man in training at the camp.

Requests for similar provisions came quickly, and as a result the close of the war found the Association operating ninety-three hostess houses, thirteen of these for colored troops and their friends.

With the war period's experiment community centers for war activities fresh in the minds of the people, a new spirit of brotherliness and friendliness developed in men and women throughout the land, a deep desire in the hearts of all thinking people to make our social life more democratic—with all this, the suggestion for building community houses as memorials to the heroes of the war is being received whole-heartedly by hundreds of communities from Maine to California.

Some of the projects are already under way or in operation, notably the Community House in Manhattan, Kansas; that at Erie, Pennsylvania, which is an outgrowth of their Little-Theater movement; the fine new Midland Club, at Billings, Montana, which aims to serve the midland empire in that northwestern territory; the Camp Sherman Community House at Chillicothe, Ohio; the Michigan Community House at Battle Creek, Michigan, which is the first community building in the United States to be built entirely of public funds the amount, three hundred thousand dollars, having been apportioned from the five million dollars allotted by the State for war activities.

The Manhattan, Kansas, Community House, dedicated in July, 1918, was created to solve the urgent problem of "a place to go" for seventy-five thousand men from Camps Riley and Funston.

It was built at a cost of forty thousand dollars, one-half of this amount being raised by a bond issue by the city, sixteen thousand dollars contributed by the Rotary clubs of the Seventeenth District, and four thousand dollars raised by private subscriptions in Manhattan.

While dedicated to the soldiers and their families and friends for the duration of the war, it has from the first functioned as a people's house, every man, woman and child in Manhattan feeling a proprietary interest in it.

Here have been held the community dances, the weekly dances for the enlisted men, officers' dances, musicales, concerts and teas, as well as purely civilian activities.

Here met the Capper Pig clubs from three adjacent counties. Here, too, was held the big annual baby show, which terminated in a reception for all the citizens of the town.

The building began early to function as a clearing-house for the community's economic problems and agencies. It housed the various commissions, became the headquarters for the employment service for soldiers' wives and the Travelers' Aid Bureau and a girls' club center designed to offer the right sort of recreation to war-working girls and women. In the building were the Civilian Relief Bureau

[Concluded on page 85]



Near the site of the historic Alamo, the San Antonio Community House, one of the finest in the country, has for more than a year kept "open house" for the 110,000 men in camp

had gathered for soldiers and sailors into a permanent machine for community development.

One of the immediate results of the nation-wide war-camp community service was a chain of organized friendliness and service, permeating every community and reaching from coast to coast. The outcome has been a national community awakening.

People began to question if there was any good reason why the free-and-easy "at homes" of the soldiers' and sailors' clubs should not be continued in civilian social



Liberty Temple, Portland Oregon. Built in a day, of donated materials, the work contributed by organized labor

"I promptly salute with delight  
This highly superior sight.  
When worried and weary a greeting  
so cheery  
Puts all my troubles to flight."



## Food for workers

*Just the nourishment needed and just when you need it most*

When the hard-working "business" people of your family come home at night from the office or the store they are more than hungry. They are *tired-hungry*. The most important part of the whole meal for them is the dish that comes *first*, the appetizing "overture" which tones and prepares the stomach, strengthens digestion and enables them to obtain the full nutrition and the full benefit of all they eat. This is where you need

## Campbell's Tomato Soup

It gives you the invigorating tonic properties which nature has stored in the red-ripe, juicy tomato. And these we blend with other pure and nutritious materials. You have at once a tempting appetizer and a genuine sustaining food.

You can serve it as light or as hearty as you choose, according to the rest of the meal that goes with it.

As a Cream of Tomato it is so rich and satisfying that a plate or two with bread and butter makes the best part of a light meal, in itself.

Order it from your grocer by the dozen or the case. See how it lightens the work and *increases the working energy*. And be sure to serve it *hot*.

This is just the thing also for your ravenous youngsters who are using up their energies in rapid growth, hard study and harder play. Just the thing for your own mid-day repast or at any time when you are too busy or too tired to prepare a heavy meal or to enjoy it. You will find there is nothing more wholesome and beneficial than *Campbell's Tomato Soup*.

The contents of every can makes double the quantity of nourishing soup all cooked and ready for your table in three minutes.

**21 kinds 12c a can**

Asparagus	Chicken-Gumbo (Okra)	Mock Turtle	Printanier
Beef	Clam Bouillon	Mulligatawny	Tomato
Bouillon	Clam Chowder	Mutton	Tomato-Okra
Celery	Cousommé	Ox Tail	Vegetable
Chicken	Julienne	Pea	Vegetable-Beef
			Vermicelli-Tomato



# Campbell's SOUPS

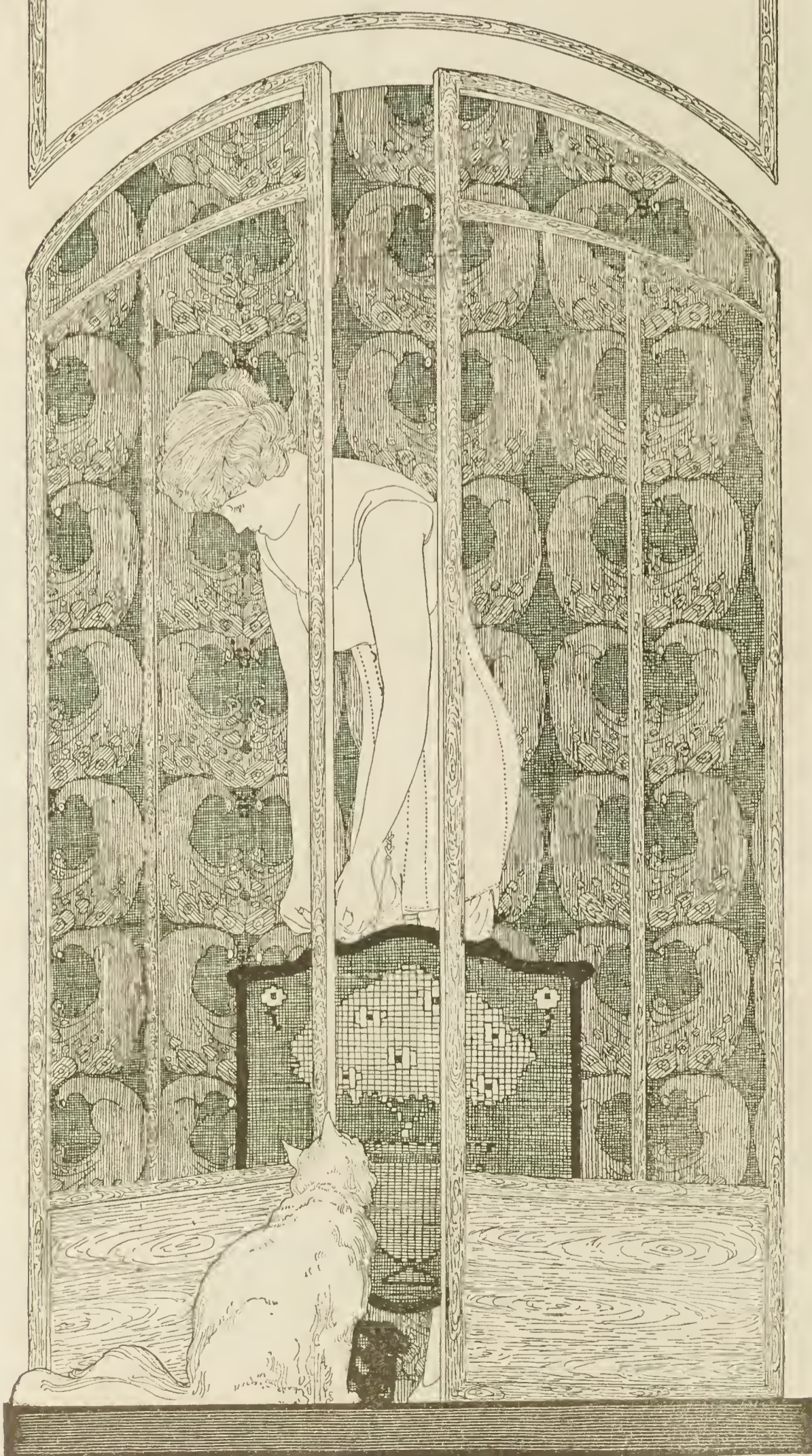
LOOK FOR THE RED-AND-WHITE LABEL

# WARNER'S

## RUST-PROOF CORSETS

Wherever Corsets are sold you will find Warner's Rust-Proof—always fashioned in latest lines; always fitting comfortably; always durable.

EVERY CORSET GUARANTEED



## THE NOT-TOO-OLDS

*Their Right, at Middle Age, to have Beauty and Charm*

By Celia Caroline Cole

**M**OST women of forty and fifty are middle-aged and don't care who knows it.

There are some, of course, who laugh right in the teeth of the middle-age idea, snap their fingers at him and walk off looking like their daughters' sisters and their sons' best girls. I have no word to say to them except "Glory be!" and "Huzza!" and "Carry on!" To those others who do care, I must speak or die.

I must jump right over the type-series for a minute and wag a finger of threat and reproach at them.

Don't you know that you are missing the whole point if you give up at forty or fifty?

That nothing ever really happens in the play until the third act?

Not to care!

To settle down with "specs" and the darning and begin to talk about "in my day!"

**AT FIFTY** and sixty you have just reached the place where you can poke your head up above the dust you have been raising bringing up your children and putting money by for them and for your "evening off."

Rupert Hughes calls old age, the time when you are about eighty and ninety, your "evening off."

At forty you have only begun to get an all-wool sense of values as to people and what's worth going after in life, and as to your own make-up inside and out.

It is just time for you to be fascinating, to jump into the center of things and have some of the fun.

You now have something to give. Wade in! Too old!

You're not too old for anything on earth except, perhaps, bright pink!

Some there are, of course, who are being dragged kicking and screaming into middle age.

Good for you!

That is better than lying down and letting it roll over you without a whimper.

**YOU** have not begun to have the fun you meant to have or to do the things you meant to do.

You found out only a short time ago how to choose and how to go after what you wanted instead of expecting it to come to you.

Forget instantly that you are forty years old!

Don't have birthdays. Don't talk about age.

The fact that you are protesting shows that you are alive anyway, and the fact that you are intelligent enough to protest at middle age proves that, if you want to, you can defeat it.

Only don't waste any of your precious energy.

A woman of nearly fifty called on me yesterday.

She had on a charming blue-serge frock—not a resigned, dignified gown, but a frock her daughter might have worn, with its bright wool embroidery and its becoming cream frill at neck and sleeves.

It was indifferent as to curves, never pretending to fit snugly, a jolly, spontaneous, glad-to-be-alive frock, no middle age about it!

And her hat did not care how many years she had lived. It was a friendly, sailorish hat with no age at all.

And her face—well, I cried aloud to myself: "Vegetable mask! Vegetable mask!"

Her skin was fresh and clear and smooth and her muscles as self-respecting as those of a girl of twenty. Not a sag among them!

And she's done all her own work, except the washing, for thirty years.

**VEGETABLE** mask! Or the white of an egg intelligently used. I know.

There was a time a few years ago when life almost beat her.

She had too much to do and her children were difficult.

She looked bleak and defeated and old.

Now she looks anywhere from thirty-five to forty and you adore having her come to see you, she is so sane and sweet and gay-hearted.

You can fairly hear her spirit humming a tune of faith in the ultimate good of everything.

How did she do it?

First, she got hold of a working philosophy.

She calls it a religion and so do I, but anyhow it is the kind of thing that makes you know that you can not work out other persons' destinies, not even your children's nor your husband's; the best you can do for them is to be the right sort of person yourself, easy to approach, full of understanding rather than judgment, attractive, fun-loving, true and keen as steel—a friend they can bank on.

If you can not influence them that way, you can not influence them at all.

You live up to the highest you know and do it well, and an all-wise Being will do the rest.

**SHE** really believes that and acts on it. It released her mind and soul, and incidentally the whole family.

Then she began to yearn for beauty round her and in her.

She never was too busy or too tired to use the vegetable mask twice a week and to put that heavenly, cleansing tonic on her hair three times a week.

It is the loveliest soft, silvery top-knot that ever grew on a sweet, sane head.

She washes her face only twice a day, morning and night; the rest of the time she uses cold-cream.

She knows how those fifty-year-old pores are trying to grow large, so she puts a thin layer of skin-food on every night.

It takes about thirty seconds, and as a result there are no fine lines in her skin and no coarsening of the texture.

She is young, that woman, with the blessed experience of fifty years to deepen her and give her charm.

And she has charm, so much charm that her daughters' beaux would rather be with her than with her daughters, for at least some of the time.

She is important in her community and popular and really loved.

She would not be defeated; she would not let life be bleak.

Somehow she knew that she must not stop caring. She knew that one of the most awful things in life is not to care; to get all hard and indifferent and dreary inside; to have no thrill, no sparkle, or perhaps to be hard and sparkling like a diamond.

**SO SHE** changed her mental attitude about life, about duty, about herself.

She used her sense of humor and her new-found sense of God.

And she freed her husband and children and herself.

She became spiritually alive.

Think of what it would mean if the faces of all the people you know would suddenly become spiritually alive!

Look at the ones around you and vision it.

And look at your own.

Then she consulted a beauty expert.

She went home with a tonic and a vegetable mask under each arm, a dressmaker's address in her purse and a twinkle of laughter at herself in her eye.

Now she is the blessedest, loveliest person you ever saw.

**THOSE** of you who are protesting, stop wasting your vitality and go intelligently to work at yourself as this woman did.

Years have very little to do with age.

Waste and worry and petty fussings and regrets make age.

Have some confidence in yourself, in your impulses.

If you have not heard enough by this time to see your way through adventures, jump in anyway.

It is better to do that and meet difficulties than to be all dried up and uninterested and uninteresting at forty or fifty.

Never repress anything glad and young and human inside of you.

Repression sends in awful bills for disease and frazzled nerves.

Repression is murder; you can rely on that.

Let go, and have some gaiety and color in your life.

You have earned it; or if you have not, it is time you had, anyway!

**PUT** away that patient, serious-minded dress that you wear to church and parties and funerals and buy one glad-to-be-alive gown.

Give your hair a helping hand and put some cold-cream on your face and then the white of an egg if you haven't the mask, rubbing it smoothly and letting it stay on five minutes.

Then wash it off with cold water. Do it regularly.

Then put on your new frock and go somewhere.

You will be surprised at the pleasantly different reception the nice old world will give you.

Please don't give up and be just middle-aged!

Please don't be just a sex! Be a personality! Women from forty to sixty are the most vital persons in all the world. You are Romance and Mystery and Wisdom and Depth. You know! You are the most eternal, unforgettable, molding influence in the race.

**HAVE** the wrinkles begun to come and the lines in your face started to sag? Are you in the middle-aged forties or fifties, hopelessly denying your chance to be beautiful? Then you are foolishly neglecting your opportunities.

THE DELINEATOR Beauty Leaflets contain helpful suggestions for the woman who is growing old, yet desires to be beautiful. You may have any of these by sending a stamped, self-addressed envelope for return postage:

- RULES FOR MAINTAINING HEALTH
- CARE OF THE COMPLEXION
- FACIAL EXERCISES AND MASSAGE TO REDUCE WRINKLES
- CARE OF THE HAIR AND SCALP

Address Celia Caroline Cole, THE DELINEATOR Service Department, Butterick Building, New York City.

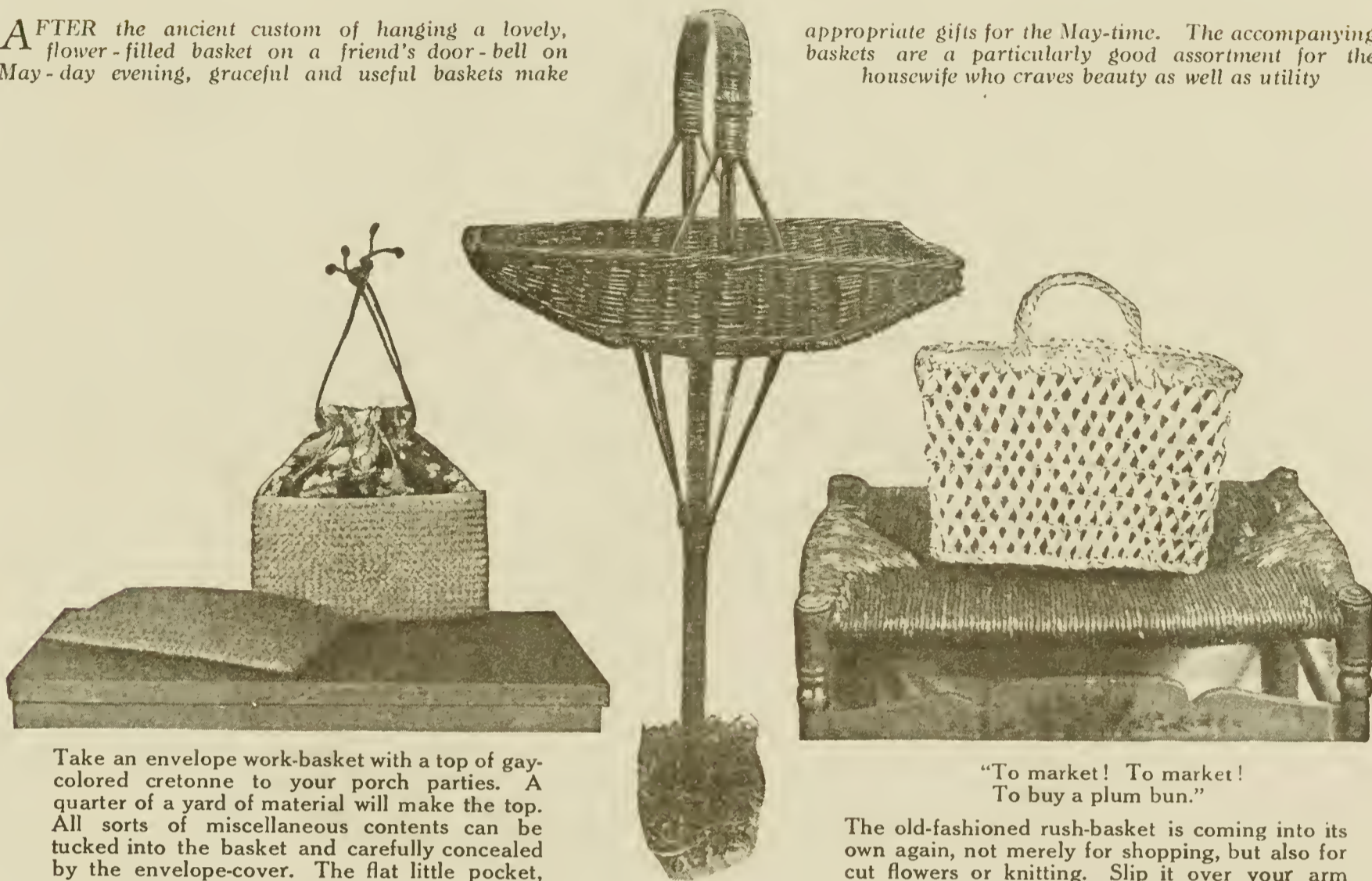
## MAY BASKETS FOR ALL

*Poetry and Utility Charmingly Combined*

Chosen by Margaret Goldsmith

AFTER the ancient custom of hanging a lovely, flower-filled basket on a friend's door-bell on May-day evening, graceful and useful baskets make

appropriate gifts for the May-time. The accompanying baskets are a particularly good assortment for the housewife who craves beauty as well as utility



Take an envelope work-basket with a top of gay-colored cretonne to your porch parties. A quarter of a yard of material will make the top. All sorts of miscellaneous contents can be tucked into the basket and carefully concealed by the envelope-cover. The flat little pocket, carried under one arm, is almost as unobtrusive as if the fairy wand of invisibility had been waved over it

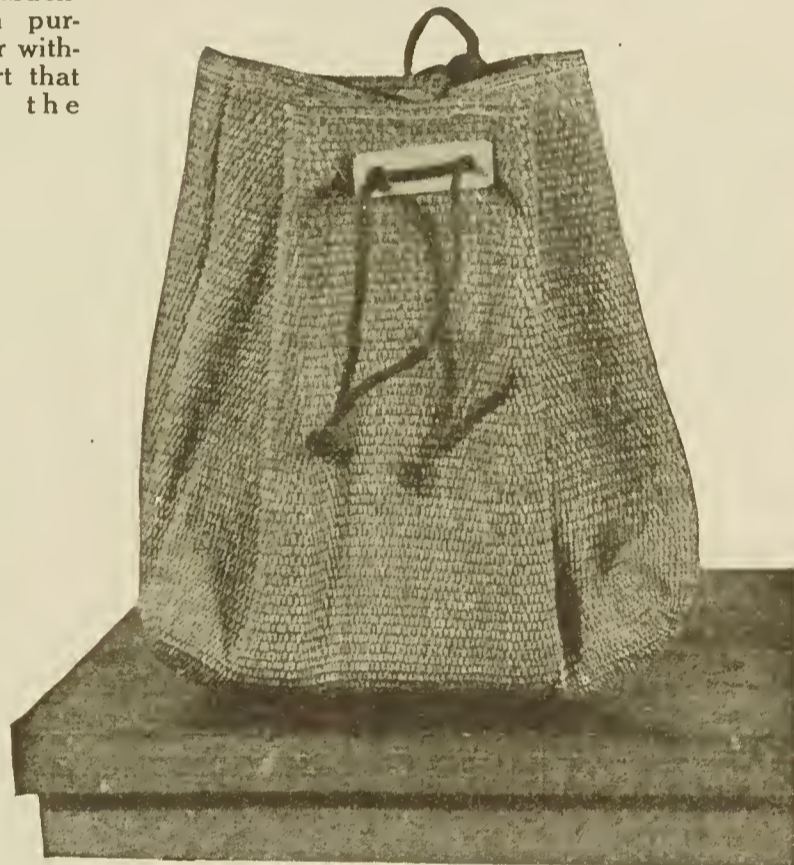
This garden basket will hold your tools when you go gardening. You can purchase it with or without the support that spears into the ground

"To market! To market!  
To buy a plum bun."

The old-fashioned rush-basket is coming into its own again, not merely for shopping, but also for cut flowers or knitting. Slip it over your arm when you start off for the sewing-circle or for an afternoon chat with a friend. It is doubly useful and attractive if lined with silk



Haven't you wanted just such a light, shallow basket for the baby's toys when you take him out on the lawn? It is of Chinese make; it comes in all sizes, to contain everything from building-blocks and books to dolls and toy trains. To have a big basket like this is one of the best ways to teach neatness to little folk. Even tiny children can learn "a place for everything and everything in its place." They can easily be taught to keep the collection, when they are not playing with their toys, in this big basket on the piazza

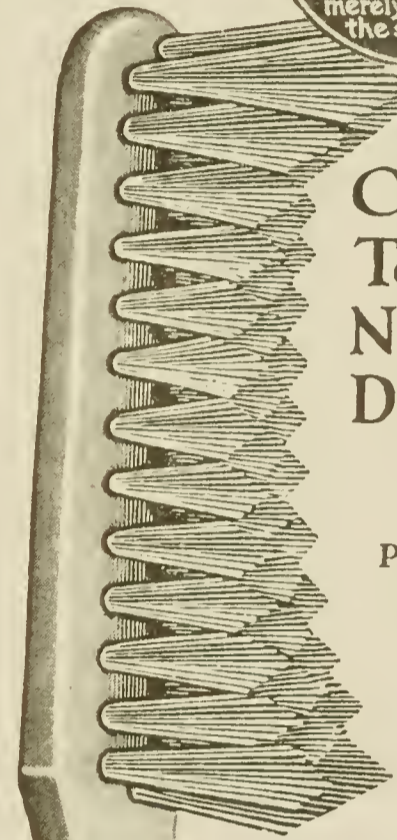
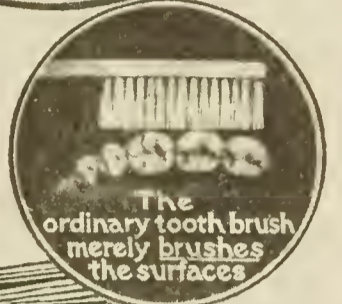


The children will love these inexpensive little work-bags of woven grass-cloth on sale in Japanese stores. You can make them yourself of fine matting, turning and stitching the edges. When you send one of the children to "the store" to make some morning purchases, the basket will hold all the packages, big and little, that small arms would have difficulty in carrying. For your own shopping tours, too, it will hold the score of bundles too small to be sent by the merchant's delivery

Little Red Riding-Hood carried the cake and butter to her grandmother in a basket like this. It is just right for a picnic lunch in the woods. You may have difficulty in purchasing a covered basket. Sometimes in a forgotten



corner of the attic one may be found and scrubbed to look as fresh and new as in the days when your mother carried it to market. Get a clever friend to make the cover if you can not find a basket that is covered



"A Clean Tooth Never Decays"

And the Prophy-lac-tic Tooth Brush cleans even the backs of the back teeth. Always sold in the Yellow Box.

FLORENCE MANUFACTURING COMPANY  
Florence, Massachusetts  
Canadian Address:  
425 Coristine Building,  
Montreal, Canada

Prophy-lac-tic  
Tooth Brush



## Baby Beauty Secrets

Proper food, sleep and bathing mean beautiful babies!

The ritual of the 9.30 morning bath is the important event of the baby's day. After the bath comes Talcum Time.

You know the torments to which a baby's flower-soft skin is constantly subjected. A safe talcum is essential.

To the boric acid solution, absorbent cotton, safety pins, soft hair-brush—add MENNEN'S.

Borated by the original formula, never bettered, it is peculiarly soothing to little chafed limbs and chubby flesh—and to the tender skin of grown-ups also.

Mennen's is sold in a large size, economical can, containing more Talcum for the money than you could buy before the war.

MENNEN'S TALCUMS with the original borated formula—include:

Borated Violet  
Flesh Tint Cream Tint  
Talcum for Men

**THE MENNEN COMPANY**  
NEWARK, N. J., U. S. A.



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Harold F. Ritchie & Co., Ltd., Toronto, Ont.



## ARE YOU MAKING THE WORLD SAFE FOR HIM?

*Save your Baby from the Pitfalls of Improper Feeding*

By Carolyn Conant Van Blarcom

**T**HEY have a funny way of doing some things over in China. For instance, the worst thing that a Chinaman can do to his worst enemy is to commit suicide on his enemy's front steps.

Another funny custom that the Chinaman has is to pay his doctor as long as he keeps well and to stop paying him if he gets sick.

SOME of us have come around to the Chinaman's idea on the subject of keeping well and believe that it is much better to keep well than to get sick, and then slowly and expensively get well.

Especially about babies do we think this, because if a baby gets sick, it often means that the trouble does not end when he gets well.

It is likely to mean, if he is improperly nourished, or has rickets or scurvy, that he will be less resistant to other diseases later on in life. His growth may be arrested and his teeth poor.

So we are determined to keep the babies well, and we have already accomplished much toward that end.

About one out of ten babies born in this country dies before it is a year old. But that is only half as many as used to die about thirty years ago, when one of every five babies very early gave up the difficult struggle to live.

Do you know why fewer babies die to-day? It is because:

1. Nowadays mothers are beginning to take care of their babies nine months before they are born, by taking care of themselves.
2. More mothers nurse their babies than did thirty years ago.
3. Bottle-fed babies to-day get cleaner and more carefully prepared milk.
4. More care is taken to protect the baby against infectious diseases.

**I**N OTHER words—because mothers know more about the business of being mothers than they did thirty years ago and now take better care of their babies.

But we must go on.

Still more babies must be cared for during the nine months before they are born; must be breast-fed; must be given proper care by their mothers; must have clean, pure milk and be saved from infectious diseases.

We must keep the babies well and not let one in ten die before it is a year old. In New Zealand only one out of twenty babies has his little spark of life snuffed out before his first birthday.

And all because it has become popular among mothers in all classes of society over there to learn how to take care of their babies. It is the mothers that count most of all.

"The mother is the natural guardian of her

**I**S THERE a well-baby clinic in your neighborhood? A place where you can go to learn how to keep your well baby well?

You have churches to promote spiritual welfare, schools to cultivate your children's minds, and you should have Baby Health Centers to help build strong bodies. We want to help you start a Baby Health Center that will make the world safer for your baby. Send a stamped, self-addressed envelope to THE DELINEATOR Health Editor, Carolyn Conant Van Blarcom, THE DELINEATOR Service Department, Butterick Building, New York City, and let her tell you how to go about it.

you can count one ounce in weight as equaling one ounce of fluid.

**S**OMETIMES even when the baby is doing well it is worth while to give one bottle daily, to replace a breast-feeding, for the sake of giving the mother a longer period of freedom.

This is for the baby's sake, mark you, not the mother's. Maternal milk is the best baby food so long as the mother is in good condition, mentally and physically.

The attainment of this end may be definitely aided by the mother's ability to be away from home for an entire afternoon or to sleep the whole night through because a bottle is substituted for a nursing.

Another good result of beginning early to give one bottle-feeding daily is that it paves the way for weaning the baby.

### Weaning

**U**NDER normal conditions weaning is usually begun when the baby is nine or ten months old. This is done by substituting one bottle-feeding in the course of twenty-four hours.

The number of bottles is gradually increased until breast-feeding is entirely discontinued by the time the baby is about a year old.

It is seldom necessary to wean earlier than this unless the mother has tuberculosis or becomes pregnant.

During the Summer it is sometimes advisable to delay weaning a little. But unless the maternal milk is sufficient to keep the baby in good condition, it may be better to give carefully prepared artificial food even during the trying warm months.

Very often when weaning seems necessary because the breast-milk is insufficient or unsuitable, the mother can correct this by painstaking attention to her personal hygiene.

Let me send you some simple rules for nursing mothers if you are having difficulty.

### Rickets

**A**S TO the pitfalls, which your baby is going to avoid because of your good care, rickets is probably the one into which the largest number of babies tumble headlong.

Babies do not often die of rickets itself. But rickets predisposes to such diseases as pneumonia, tuberculosis and whooping-cough and gives the baby feeble resistance against diseases in general.

Poor surroundings and lack of fresh air and sunshine are factors, but a faulty diet is the real cause—a diet in which there is too much of the starches and too little of the tissue-building proteins and fats.

For this reason a baby with rickets may be very fat, but he is apt to be flabby and have a peculiarly white, "pasty" look.

[Concluded on page 25]

child; no other influence can compare with hers in its value in safeguarding infant life."

**T**HE pitfalls that make the baby's first year so dangerous, and from which we want to save him, are the diseases resulting from faulty nutrition, such as rickets, scurvy and marasmus (or wasting disease); the digestive disturbances, such as diarrhea and Summer complaint; and infectious diseases, such as pneumonia, measles, scarlet fever.

These are all preventable.

The best possible safeguard, as we have said many times and shall say many times more, is breast-feeding at regular intervals.

### Supplementary or Mixed Feeding

**T**HERE are, however, many times when it is advisable, or even necessary, to give the breast-fed baby some modified milk to supplement the maternal nursing.

In such a case the deficiency may be made up by following each of the regular nursings with a bottle-feeding, or by giving one or two full bottle-feedings in the course of twenty-four hours to replace the same number of omitted breast-feedings.

As maternal milk is of great value to your baby and as the act of nursing tends to increase the amount of maternal milk secreted, it is important that the baby should nurse regularly even though he gets very little food.

The breasts tend to dry up if the baby nurses less than five times in twenty-four hours. Milk given as supplementary food should be prescribed, prepared and given with the same painstaking care that is used in giving complete artificial feeding.

**I**F YOUR baby is a breast-fed baby and gives evidence of being undernourished, as described in our last article, it is well to find out first whether the trouble is with the quality or with the quantity of your milk.

The quality may be ascertained by a laboratory analysis. The quantity of milk taken by the baby at a feeding may be learned by weighing him before and after each nursing. A beam-scale with scoop and weights is the best kind to use, and in making your estimate



# ARE YOU MAKING THE WORLD SAFE FOR HIM?

[Concluded from page 24]



Weigh your baby regularly. This gives you the best single index to his health

### How Rickets Develops

VERY often the first thing the mother notices is that her baby, who has been good-humored and apparently happy, becomes irritable, hard to please and restless, particularly at night. He may have convulsions at the slightest provocation.

The watchful mother will notice that her baby's head perspires; the forehead is prominent and the whole head looks large and square. The fontanelles are large and late in closing. The abdomen is large, the chest narrow and the little ankles and wrists are swollen.

The baby's bones, nerves, muscles and mucous membranes are all harmed by rickets.

THE bones are harmed most of all. They have not enough salts and become soft and are easily broken. The bones in the legs and arms become curved and the baby may look bow-legged or knock-kneed.

These deformities are not caused by the baby's walking too early, as many people think, for the bones may become curved as the baby lies or sits in his crib. But if he has rickets the curve of the bones may be increased by his walking.

The bones in the legs and arms will not grow as they should and so the child may be shorter than normal. His ankles will be weak. His teeth will come late, be soft and decay early, and he will probably have indigestion while he is teething.

Sometimes the spine is curved and it may be so weak that the baby can not sit up straight without support.

Other trouble with the bones is shown in what people often call "chicken breast," while little swellings at the front end of the ribs give us the so-called "rickety rosary."

You can see how worth while it is to take endless pains with your baby's food in view of the fact that all of this can result merely from unsuitable feeding.

### Prevention of Rickets

THE prevention of rickets, then, lies in proper feeding. Sometimes cod-liver oil is given as a preventive to bottle-fed babies, but this, of course, must be ordered by a physician.

The cure of rickets is a long, slow process, sometimes taking from three to fifteen months; and of course the earlier treatment is started the better.

That is the reason I have described all these symptoms, for as a rule, unless a doctor is seeing the baby regularly, the mother is the only one on hand to detect these signs.

As rickets is due to errors in feeding, the cure is accomplished by giving proper food plus cod-liver oil. For children less than a year old, good fresh milk is the important food, with scraped meat, eggs, strained vegetable soups, fruit-juices and thick gruels added as fast as the baby can digest them. And of course one must bear in mind also the importance of fresh air, sunlight, cleanliness and general good care.

For some strange reason, rickets is more common during the cold months, or in Winter and Spring, healing taking place during the Summer and Autumn months.

And now for a few words regarding scurvy,

### Scurvy

SCURVY is another of the pitfalls from which proper food will save your baby. It seems to be due to a lack of vitamins and minerals, and so is frequently seen in bottle-fed babies unless care is taken to give potato-water or orange-juice very early.

Some doctors advise giving orange-juice to a baby a month old in order to prevent scurvy. Although babies fed on pasteurized milk alone often have scurvy, it is probably the age of the milk and not the heating that does the damage.

Perhaps you remember that in a former article we spoke of the danger of using stale milk even though it was not sour.

Like rickets, scurvy develops very slowly, and for that reason it is important that the young mother

should be able to recognize the early symptoms. They are likely to appear between the seventh and tenth months. Probably the commonest symptom is tenderness, or even pain, in the legs; and the mother notices this when changing the diaper or putting on the little stockings.

And she may notice that whereas her baby has always been playful, cheerful and active, his disposition changes. He refuses to play; wants to be still and undisturbed in his crib or carriage and cries when handled.

His gums become red and swollen and may even bleed; there may be blood in the urine, and the large joints are likely to be swollen and very tender. A baby suffering from scurvy is very pale and listless and weak. He fails to gain in weight and length. As in rickets, this is all because of improper food.

### Treatment of Scurvy

ORANGE-JUICE or potato-water both prevent and cure scurvy. Sometimes a baby is entirely cured by being given fresh cow's milk; but orange-juice given about an hour before each feeding makes recovery even more certain.

And the surprising part of it is that this kind of treatment will usually cure the baby very quickly—in a week or ten days—particularly if the trouble is discovered and treatment started early. And although increase in weight and length have stopped while the disease developed they will go on rapidly as soon as the proper diet is given.

### Inanition—Marasmus—Malnutrition

THESE are the names used to describe conditions from which many babies suffer if not properly fed. In general they are alike in that the baby loses weight and strength because of insufficient or inadequate food.

That is why we urge you to weigh your baby regularly once a week and to keep a record of his weight. A stationary weight—excepting sometimes during very hot weather—or a steady loss is a danger-signal which you should be sure to heed.

As in most other baby-troubles the prevention is proper food and the cure is proper food. But it is much easier and cheaper to prevent than to cure. In other words, keep your baby well.

I have gone into all of the details of baby-feeding with care because it is attention to these things that will keep your baby well.



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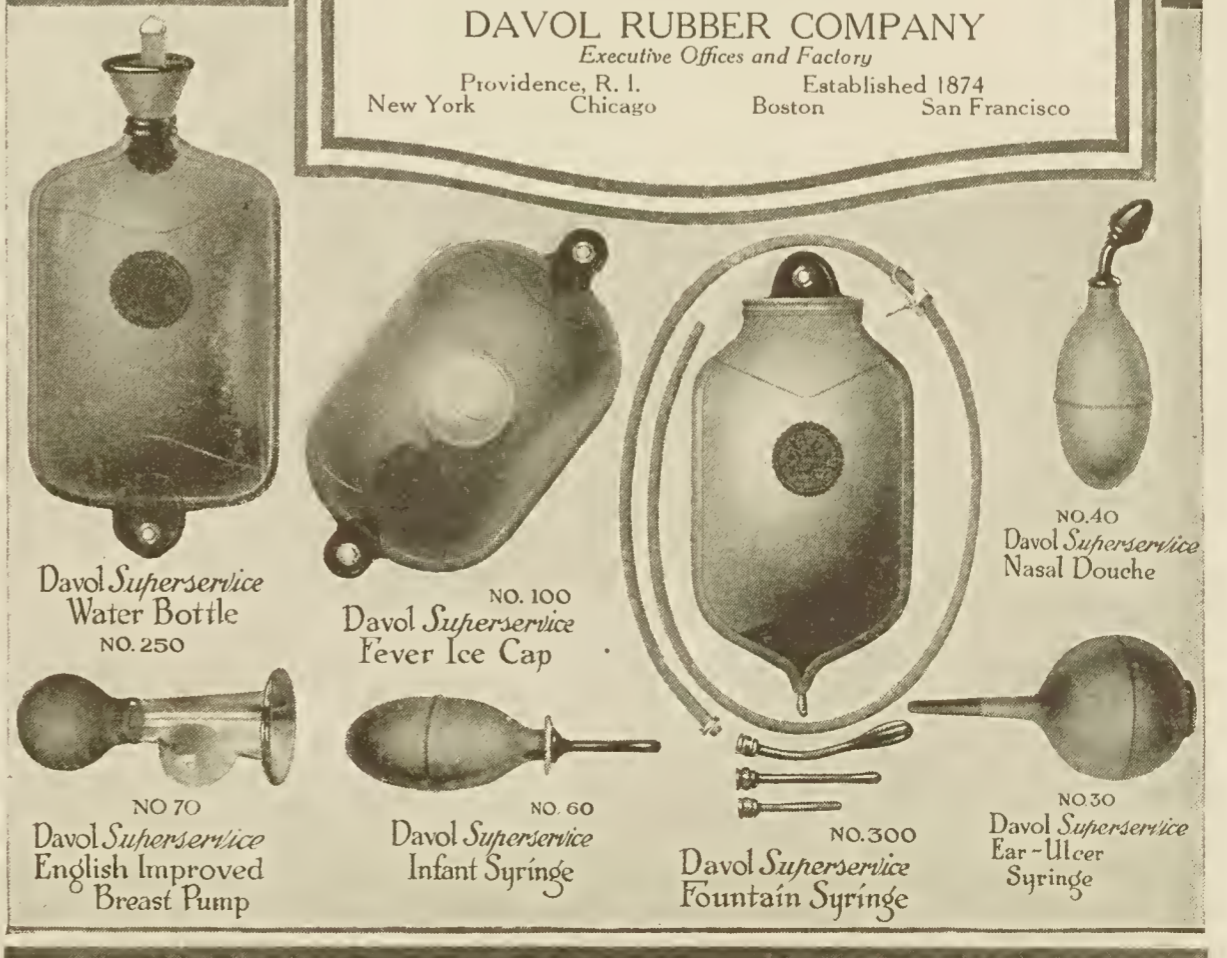
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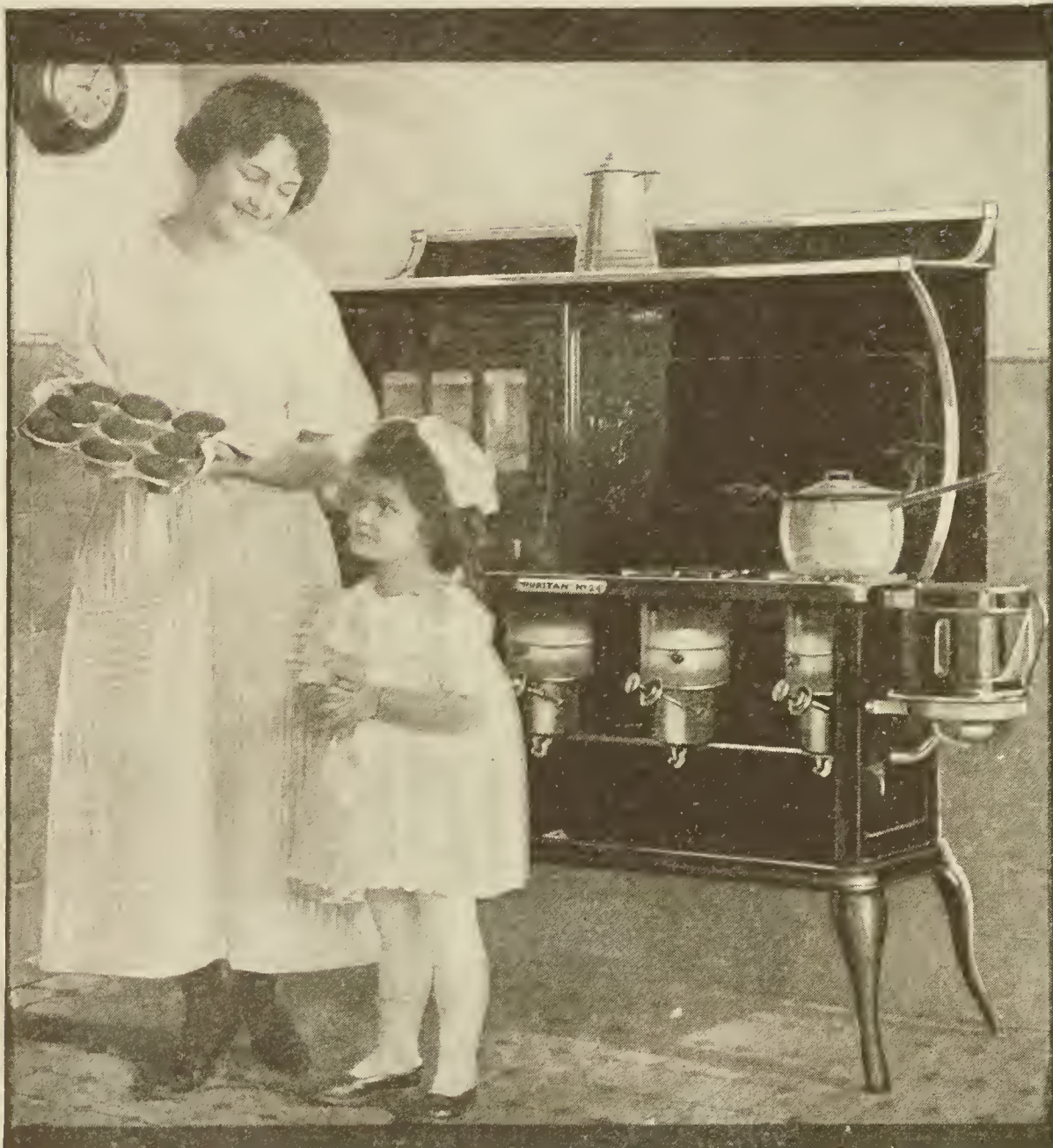
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## GARDEN NOW FOR WINTER

### Planting the Vegetables that You Dehydrate, Can or Store

By Raymond Vail

**T**HE saving of vegetables for Winter use is very much more limited than it should be.

Even when the home garden supplies practically all the fresh vegetables the family needs during the Summer months there is usually a most meager showing for the other half of the year.

Once the knowledge of "how to do it" is gained, however, there is no reason why every good garden should not furnish almost as large a proportion of the vegetable supply for the Winter as for the Summer.

The two things which have worked most to discourage the growing of vegetables for Winter use in the average home garden are lack of information on the modern convenient and certain methods of keeping vegetables, and the old theory of saving *surplus* vegetables—the pernicious idea, "We eat what we can, and what we can't we can."

**M**UCH has been done during the past few years to educate the managers of the country's kitchens as to the secrets of cold-pack canning and up-to-date methods of dehydrating and storing vegetables.

But few of our home gardeners have yet learned to realize that vegetables for Winter use should be selected and planted for that specific purpose.

The much-talked-of "surpluses" in our gardens should be reduced to the lowest possible minimum, and used for Winter only as a last resort.

**I**N THE first place, the most important point in keeping vegetables for Winter is, of course, to get them to keep.

Any products to be saved for Winter should be gathered in a comparatively young or not-quite-mature state, for the reason that most vegetables and fruits become more subject to the attacks of the destructive bacteria and molds which cause "spoiling" as they approach complete maturity.

Even such a hard-shelled customer as a Hubbard squash, which gets harder-shelled as it gets older, will keep through the Winter better when it has not ripened too thoroughly on the vine.

And the same thing is true of the products that go into cans or through the dehydrator.

**I**N THE second place, only products which are in perfect condition should be used for canning, dehydrating, or storing.

Neglect on this score is probably the cause of more loss, disappointment and discouragement than result from any other one thing in connection with the art of food-saving.

Almost always surpluses are not made use of until they have passed the stage when every specimen is perfect.

Some of the beans will be a little spotted, or the peas have begun to show mildew, or a few of the tomatoes will have decayed ends or surface cracks.

Even though these imperfect specimens may not be gathered at all, the germs and spores from them will be present by the millions on the surface of the ones which are gathered, becoming a dangerous menace.

**I**N THE third place, quality is of course almost as important as having products keep.

Quality, in the case of many vegetables, depends upon gathering them at just the right time; a matter of a few days may mean all the difference between extra fine and very inferior quality, as any one who has had a garden knows.

With vegetables to be saved for Winter, quality depends very largely also upon uniformity in the product to be put up.

If some of your beans or corn or peas are older than others, even though both may be perfectly good, the treatment that is just right for part of the material will be too much or too little for the rest.

**I** HAVE taken up these points in detail because they all indicate the importance of planting specifically for your Winter needs instead of depending on left-overs from the Summer garden.

Save your surplus if you have any, but do not count upon it.

Plan your garden so carefully that there will be as little surplus as possible.

Then make extra plantings of the products you do want for Winter, so timed that they will be ready for you when you are ready for them.

Thus you can gather the whole crop at one or two uniform pickings, getting products that will not only keep better, but give you quality far superior to anything "surpluses" ever yielded.

**I**NCIDENTALLY, by this method you will find your work very much lessened.

Half the trouble in "putting up" vegetables under the old system is in sorting the product. A commercial canning or dehydrating estab-

lishment would absolutely refuse to accept from its growers such vegetables as are usually brought into the home kitchen for canning or drying.

Furthermore, it is just as much work to prepare to put up two or three jars of some surplus crop, and to clean up afterward, as it is to put up two or three dozen at a time.

And the "surplus" stuff is always ready just when you least want it, or have least time to bother with it, while the crop planted purposely for Winter use can be timed almost to a day, and be ready just when you can best do the work.

**T**HE variety of vegetables which can be saved for Winter use, with reasonable assurance that they will "keep" satisfactorily, is much greater than most women realize.

Some vegetables are kept better by one method and some by another, but by utilizing all three methods—that is, canning, dehydrating and storing—these vegetables may be had for the "Winter garden" from one's own place: asparagus, beans, Lima beans, beets, Brussels sprouts, cabbage, cauliflower, carrots, celery, corn, leeks, mushrooms, okra, onions, parsnips, peas, peppers, potatoes, pumpkin, radish, rhubarb, rutabagas, salsify, spinach, squash, Swiss chard, tomatoes and turnips.



Gather the beans while they are young and tender

**W**HEN to plant is a most important matter. It will depend first of all on the method to be used in keeping the product.

Here are the three basic principles to keep in mind:

**F**OR drying or dehydrating, plan to have the product mature during late July, August, or early September.

Later than this it is difficult to get the product dried out quickly and evenly.

For canning, plan to have the product ready during late August or early September.

It is more comfortable to do the work then; the chance of "spoiling" soon after canning is less than in very hot weather, and most vegetables can be had in prime condition at that time from late Spring or Summer planting.

**F**OR storing, plan to have the product ready as late as possible without danger from frosts or freezing weather.

Tender products, such as squash, corn or tomatoes, should be ready just before the first killing frosts; and celery, cabbage, and the root-crops—beets, carrots and turnips—just before danger of their being frozen into the soil.

Almost always root-crops for Winter, even if planted especially for that purpose, are put in too early.

Consider parsnips and oyster-plant, for instance.

Nineteen out of twenty gardeners will plant the entire crop early in April; a few roots are used in the Autumn and the ones left in the ground or stored the last thing before it freezes up are overgrown, tough and stringy.

Planted six or eight weeks later, by late Autumn they will be in prime condition, hardly recognizable as the same vegetable one is used to.

Beets, carrots and turnips for storing are almost invariably badly overgrown.

Plant your root-crops late if you want quality vegetables for Winter use.

**T**HERE is one more point to emphasize in getting the finest quality in the other vegetables: gather them young.

Harden your heart and take them while they are tender.

Gather the asparagus tips that have just shoved up the night before, beets that are only a little bigger than a quarter; carrots that are still slim and svelte; peas that have barely filled the pods; beans in which the individual beans do not yet show; corn that is still in the milk, spinach that looks as if it were just beginning to think about growing; for to-morrow it will put forth seed-stalk, and shoot as an arrow into the air, and bitter and unprofitable will be the leaves thereof.

**I**N THE planting-table which THE DELINEATOR Service Department will send you, you will notice that many of the Winter crops can be planted late.

As soon as your earliest crops—onion-sets, lettuce, beets, peas and so forth—are used up, or even partly used up, plant beans, or beets and carrots, or corn, or some of the vegetables mentioned above, between the rows of the first crop.

**I**F YOU desire a time-table showing dates when planting for Winter stores should be done, a self-addressed, stamped envelope will bring it to you. Send the envelope with your request to Raymond Vail, Garden Editor, THE DELINEATOR Service Department, Butterick Building, New York City.



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## THE FLAG-DAYS OF THE NATIONS

before the surging crowds that thronged Fifth the day designated as the flag-day of the given reproduction from a group of twenty-three.

# IN DESSERTS, EVAPORATED MILK

*New Recipes, developed Expressly for Our Readers.*

By Jenoise Brown Short, M. A.

WITH the great scarcity and almost prohibitive cost of cream in many parts of the country, real ice-cream has been beyond most of us.

But this dessert is so delicious and wholesome and adds such a pleasant "finish" to a meal, that it is too great a gastronomic sacrifice to forego it altogether.

And to forego it is unnecessary. Experiment proves that evaporated milk is a most satisfactory substitute for cream, making a frozen dessert that has a "creamy" texture and is just as delicious as if it contained the more expensive ingredient.

Ice-cream at the proper time and in a reasonable amount has always been considered good food for children.

The substitute "ice-creams" made with evaporated milk are good food too.

The greatest nutrition expert in the country, a professor at one of the leading universities, permits his children to have them and especially recommends those containing the fruit juices.

The only danger in the use of evaporated

lemon-juice, previously combined. Finish freezing.

### Macaroon Ice-Cream

1 1/2 cup evaporated milk  
3/4 cup water  
4 tablespoons sugar  
1/4 teaspoon vanilla

3/4 cup fine macaroon-crums  
Few drops almond extract  
Few grains salt

MAKE a sirup of water and sugar by boiling together for two minutes. Cool, and add to milk beaten until frothy.

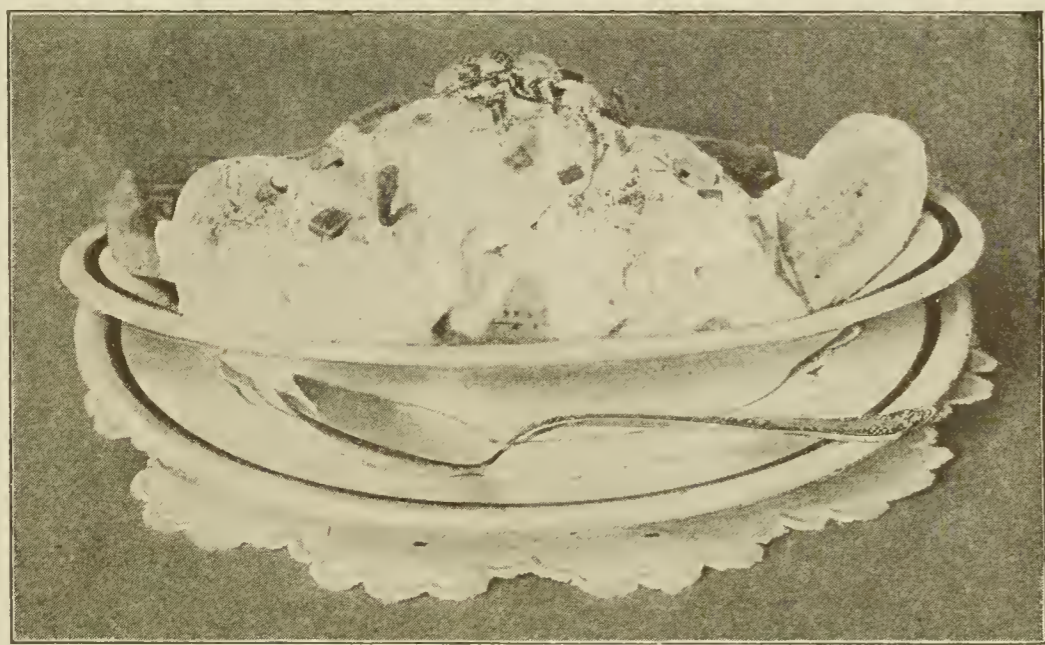
Add macaroon-crums, salt and flavoring. Freeze.

### Raspberry Ice-Cream

2 cups evaporated milk  
1 1/2 cup canned raspberry-juice

1/2 cup sugar  
4 teaspoons lemon-juice

WHIP milk until frothy, add sugar and partially freeze. Add raspberry-juice and lemon-juice combined. Finish freezing.



A frozen delicacy made of evaporated milk

milk in a frozen mixture is that it may be too rich.

For this reason it is well in most cases to dilute the milk from one-fourth to one-half with water, and, sometimes, as in the case of the milk sherbet, even more.

The recipes given show only a few of the possibilities of evaporated milk when used in frozen desserts.

### Maple Ice-Cream

1 cup maple-sirup  
1 tablespoon corn-starch  
Few grains salt

2 egg-whites  
1 pint evaporated milk  
2 egg-yolks

BEAT the yolks of the eggs slightly and add the corn-starch, maple-sirup and salt. Beat thoroughly.

Cook in the top of the double-boiler until the mixture begins to thicken.

Cook about ten minutes. Cool. Add the whites of eggs beaten until stiff, and the milk beaten until frothy. Freeze.

### Frozen Cereal Pudding

1 cup evaporated milk  
1/2 cup rice-water  
1 egg  
1 tablespoon sugar  
1/2 teaspoon vanilla  
Few grains salt

1/2 cup cooked rice (very soft)  
1/2 cup canned peaches (previously passed through a sieve)

MAKE a custard of one-half cup of milk, rice-water, egg and salt.

Cool and add rice, peaches and remaining milk beaten until frothy. Freeze.

### Milk Sherbet

1 cup evaporated milk  
1 cup water

3/4 cup sugar  
5 tablespoons lemon-juice

COMBINE the milk and water. Chill in freezer.

Mix juice and sugar and add to milk. Finish freezing.

### Prune Ice-Cream

1 1/2 cup evaporated milk  
1/2 cup water  
5 tablespoons sugar  
Few grains salt

1/2 cup unsweetened prune-pulp  
4 teaspoons lemon-juice

MAKE a sirup of water and sugar by boiling together for two minutes.

Cool, and add to milk beaten until frothy. Add salt. Partially freeze and add prune-pulp and

### Pineapple Mousse

2 eggs  
1 cup pineapple-juice  
6 tablespoons sugar  
1/2 cup water  
Few grains salt

1 cup grated pineapple  
1/2 cup evaporated milk

BEAT eggs until light and add pineapple-juice, sugar and salt. Cook in double-boiler until thick as cream.

Cool and add grated pineapple, water and milk beaten until frothy.

Pour in mold, pack in salt and ice and let stand four hours.

### Chocolate Ice-Cream

1 1/2 cup evaporated milk  
3/4 cup water  
Few grains salt

1 square chocolate  
1 teaspoon vanilla  
1/2 cup sugar

BRING milk and water to boiling-point and pour over melted chocolate. Beat thoroughly.

Add sugar and salt. Cool. Add flavoring. Freeze.

### Fig Ice-Cream

3/4 cup water  
6 tablespoons sugar  
1 1/2 cup evaporated milk  
Few grains salt

1/2 cup cooked and chopped figs  
2 tablespoons lemon-juice

MAKE a sirup of sugar and water by boiling together for two minutes. Cool, and add to milk beaten until frothy.

Add figs, previously cooked until soft in a little water, drained, and put through food-chopper and mixed with lemon-juice.

Add salt. Freeze.

### Coffee Ice-Cream

2 cups evaporated milk  
1/2 cup water  
1/2 cup sugar

1 egg-yolk  
3 tablespoons ground coffee

COMBINE one cup of milk and the water. Add coffee, and bring to boiling-point.

Add one-fourth cup of sugar. Mix egg-yolk slightly beaten, with the remaining sugar. Combine with first mixture and cook in double-boiler until mixture begins to thicken.

Add remaining milk and let stand in double-boiler for twenty minutes.

Strain through a double cheese-cloth. Cool and freeze.

**Prune Jelly**  
STEAM half a pound of prunes. Then slice them and place in a circular mold. Make a jelly by boiling together a cupful of water, the juice of two oranges, one cupful of grape-juice, a cupful of sugar and adding one tablespoon of gelatine. Strain together the prunes, and put on ice to cool. When ready, turn out and fill center with whipped cream.

**Macaroon Ice-Cream**  
1 1/2 cup evaporated milk  
3/4 cup water  
4 tablespoons sugar  
1/4 teaspoon vanilla

**Spuman Cream**  
1 cup milk  
1 teaspoon granulated gelatine  
1 egg yolk

**Jellyed Fish**  
1 1/2 cupfuls of cold Picked Fish  
2 Tablespoonfuls of Cold Water  
1 Cupful of Boiling Water  
1 Tablespoonful of Gelatin  
2 Tablespoonfuls of Lemon Juice  
1/4 Teaspoonful of Salt

**Italian Custard**  
1 Teaspoonful Vanilla  
1 1/2 Teaspoonfuls Sugar  
1 1/2 Teaspoonfuls Egg-White  
1/4 Cupful Water

**Spuman Cream**  
1 egg white  
2 1/2 tablespoons sugar  
1/2 teaspoon vanilla  
Few grains salt

**Jellyed Fish**  
1 1/2 cupfuls of cold Picked Fish  
2 Tablespoonfuls of Cold Water  
1 Cupful of Boiling Water  
1 Tablespoonful of Gelatin  
2 Tablespoonfuls of Lemon Juice  
1/4 Teaspoonful of Salt

**Macaroon Ice-Cream**  
1 1/2 cup evaporated milk  
3/4 cup water  
4 tablespoons sugar  
1/4 teaspoon vanilla

**Spuman Cream**  
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1 egg yolk

**Jellyed Fish**  
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2 Tablespoonfuls of Cold Water  
1 Cupful of Boiling Water  
1 Tablespoonful of Gelatin  
2 Tablespoonfuls of Lemon Juice  
1/4 Teaspoonful of Salt

**Italian Custard**  
1 Teaspoonful Vanilla  
1 1/2 Teaspoonfuls Sugar  
1 1/2 Teaspoonfuls Egg-White  
1/4 Cupful Water

**Spuman Cream**  
1 egg white  
2 1/2 tablespoons sugar  
1/2 teaspoon vanilla  
Few grains salt

**Jellyed Fish**  
1 1/2 cupfuls of cold Picked Fish  
2 Tablespoonfuls of Cold Water  
1 Cupful of Boiling Water  
1 Tablespoonful of Gelatin  
2 Tablespoonfuls of Lemon Juice  
1/4 Teaspoonful of Salt

Raspberry Napoleon (Pictured above)

Soak half an envelope of Knox's Sparkling Gelatine in half a cupful of cold water till soft; chill and whip two cupfuls of cream and put on ice. Heat one cupful of milk, one cupful of raspberry juice and pulp and half a cupful of orange juice in a double boiler; stir constantly, add the soaked gelatine, cool on ice; when it begins to harden whip till light, add the whipped cream and pour into mold. When ready to serve, turn out of mold and decorate the top with plain raspberry gelatine, molded in small molds.

This recipe makes over a pint mold or seven to eight individual servings and uses only one-quarter of a package of Knox Sparkling Gelatine

## Mrs. Knox Says-

"Whenever a recipe calls for gelatine it means *Knox Sparkling Gelatine.*"

Read the recipes in all the leading publications and note the ever increasing call for "gelatine." Its use is unlimited.

# KNOX SPARKLING GELATINE

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The Knox Knowledge Books—"Dainty Desserts" and "Food Economy" should be in every home. They are a revelation in the art of making desserts and

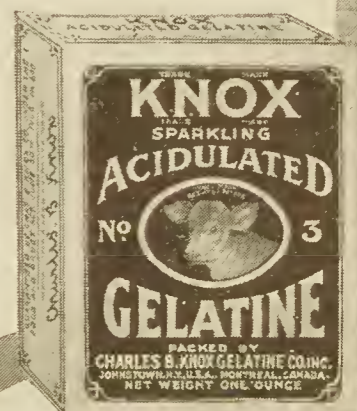
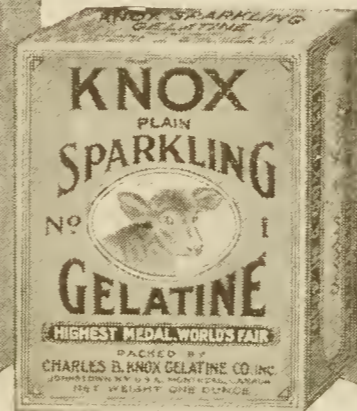
salads and in the original preparation of delightful dishes from left-overs. Free, if you give your grocer's name and address.

Plain for general use—easily prepared.

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### KNOX GELATINE

Mrs. Charles B. Knox  
166 Knox Avenue  
Johnstown, N. Y.



JENOISE BROWN SHORT knows food. Especially does she know evaporated and condensed milk. She has made a thoughtful and thorough study of each. Mrs. Short spent years of study at the University of Wisconsin and at Columbia University. She is a practical housewife, too, and puts her technical knowledge into every-day words. Her recipes on this page were worked out in her own kitchen, especially for our readers.



### The Proof's Right In the Looks

NEXT time you buy rolled oats Mrs. Good Housekeeper, take one box of your present brand and one of Purity Oats.

Pour out the respective contents into two separate heaps. Compare them.

The Purity pile will be 100% flakes. You will be struck by their uniform big size — you'll see how plump and meaty they are, how clean, how tempting their golden-brown color.

Then compare them when cooked—that's the supreme test! In the first place Purity Rolled Oats cook in half the time. You'll find the Purity flavor far superior and totally different, with a surprising new deliciousness. Not until you try Purity Rolled Oats will you know how enjoyable is this king of breakfast foods.

Children have a natural unimpaired sense of flavors, let them taste Purity Oats and compare it with the brand you are now using—we'll sanction their unprejudiced verdict!



PURITY OATS COMPANY  
Keokuk and Davenport, Iowa

# Purity Rolled Oats

Totally Different



## Freeman's FACE POWDER

Gives that subtle charm to skin and complexion that attracts and captivates. All tints 50 cents (double quantity) at all toilet counters, or 4 cents for miniature box.

The Freeman Perfume Co.  
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## COMFY SLIPPERS

are soft, easeful, soothing

Wear them in the house instead of stiff leather shoes. Styles for every member of the family.

Daniel Green Felt Shoe Co.  
108 East 13th St., New York

"Bob and Boo," a wonderful story book for children, sent on request.



# THE MODERN BREAKFAST

## Together with Helpful suggestions concerning the Food Supply

By Anna Barrows, Instructor, Teachers College, Columbia University

THE ration system of the Army and Navy has been a splendid object-lesson to the housekeeper. Foods are selected according to a definite plan and include all the types needed by the human body, and the quantity supplied is based on the activity of the eater.

Instead of planning one meal at a time, in a haphazard fashion, to satisfy the appetite or whim of the eaters, a whole day should be considered.

First learn the kinds and amounts needed by each member of the family, and secure the best within the limits of the season and purse. Then study the cook-books and household magazines to find the best way to put the available food into the most palatable and nutritious shape.

All this has been worked out for the housekeeper in a series of bulletins prepared in the office of Home Economics of the United States Department of Agriculture, entitled "How to Select our Food." "The Day's Food in War and Peace," issued by the United States Food Administration, also is excellent. "Food Saving and Sharing," also published by the Food Administration, is designed to interest children.

Prior to the war we were using excessive quantities of fats, meat and sugar. We found that half the amounts could be saved for the Allies and our soldiers without causing any suffering.

MOREOVER, we learned that good bread might be made from other grains than wheat, and that fruits and vegetables should be used more freely than had been our previous custom.

Would it not be a pity to lose all this which the war taught us, especially since Europe is still hungry?

Years will be required to put neglected fields over there in shape to produce crops again and to provide supplies for future emergencies. Even though prices begin to show a slight reduction, there is a period before us during which the housekeepers of this country must wage war against the careless use of foods.

With the help of the books I have named, each of us may study the needs of the individuals in her family more fully than space here permits. But there are certain general averages that will apply to every household where this is read.

Each child should have a quart of milk a day, and every adult a pint if possible. Then the meat may be reduced to four ounces or less for each day, the meat-ration including also fish, fowl and eggs.

Of all grains, including macaroni and tapioca and similar starchy products, three-fourths of a pound, or twelve ounces, is a generous allowance, which may be reduced when many potatoes or root-vegetables are consumed. A pound of bread represents about this quantity of grain.

IF WE add to these about two ounces of sugar and the same weight of butter or butter substitute, and use fruits and vegetables freely, we need not worry about the family having an ample supply of the proper food.

After working out the requirements for each person for the day and adding the totals, we may multiply by seven for the week, or in some cases by thirty for the month, and thus save much time and thought by buying in as large quantities as is reasonable in each case.

Let us continue to practise wise economy. Each meal should be well arranged in itself, but its relation to the others of that day must be considered, also to those of the day before and the day after.

The amount of food, the total calories, the cost, the labor of preparation, may vary slightly day by day. Changes come, however well we plan. There is a visitor, some member of the family is called away, a picnic is arranged suddenly. All these affect the food supply.

Whether dinner is at noon or night, the luncheon or supper is much the same sort of meal, and its substantial dish is likely to be provided mainly from left-overs from the previous dinner.

Usually the cost of breakfast and luncheon or supper will not exceed either in money or labor that which is expended upon dinner. That means that half of our funds for the day will probably be used for dinner and the other half must cover breakfast and luncheon.

THERE is an advantage in a well-stocked pantry when sudden changes must be made in our menus, and this is possible without undue hoarding or expense. Study the catalogs of any large grocery and make a complete list of staples used, and the sizes best adapted to the size of the family.

By keeping well within the sum assigned for the day's or week's food, some one of these extras may be purchased each time, and thus be ready whenever needed, and no time is lost in waiting for its delivery in an emergency.

Calculating the necessary quantities and collecting the supplies under our roof are important parts of securing the food supply, but by no means all of the task. The materials must now be combined to please the eye and palate of the consumer.

In the past the housekeepers of the land have been more careful in the combination of materials than in the choice of the right sorts of food to supply the needs of the body. They have been untiring in their effort to give "variety," but have overreached themselves by giving too great variety at one meal.

The housekeeper must plan ahead for several days, taking into account the needs of the differing human bodies in her charge—the

young, the old, those at active labor and those leading more leisurely lives.

She must know the times and seasons of all foods, the caloric value as well as their cost in money, and, hardest of all, she must put the food in such shape that every one round her board will be attracted to it and eat enough, but not overeat.

Moreover, she must think of herself, and not spend too much of her own energy in the preparation of the food.

### An Elastic Breakfast

THERE seems to be no valid reason why breakfast should always be a family meal. The occupations of different members of the family decide their breakfast-hour, and in many households each one prepares his own meal.

This is perfectly feasible when electric appliances have been introduced, and is a strong argument for their further use. Some have devices whereby a switch at the head of the bed is turned on to heat a cooker in which the cereal was placed overnight. Thus the main dish is hot by the time one is dressed.

A small hot-plate and toaster make it possible to make coffee, boil eggs, and toast bread exactly to one's own mind.

Breakfast is a much simpler repast in most American homes than it once was. This is due partly to more study of foods, and partly to greater variety of available fruits and cereal products.

Fruit, bread or cereal and some beverage are the essentials for this meal, and if more is demanded, eggs and bacon seem to have established themselves as the favorite breakfast dish.

But there is never a better time to serve a choice vegetable than for breakfast.

In Summer asparagus on toast is very satisfactory, and when there is a bed of these delicious stalks in the garden, half an hour will serve to cut, wash and cook them. Summer squash sliced and browned in a little butter is another delicacy.

In cold weather, sliced apples cooked in sausage-fat may fill the place of both fruit and vegetable.

POTATOES are much used for breakfast by those who have hard manual work to do, and may take the place of bread. Potatoes with a little fish or meat often are preferred to larger portions of meat.

As a rule, highly flavored dishes are less popular at this meal than later in the day, though the sausage seems to be an exception.

When the man of the house has but a light luncheon his breakfast should be different from that of the children, who come home to a hot meal in the middle of the day. Fruit, plenty of cereal and much milk is ample for them. Coffee and griddle-cakes are a poor preparation for the child's day in school.

The day should be past, not to return, when either mother or maid must rise long enough before the rest of the household to shape, let rise and bake hot yeast-rolls.

Baked potatoes and hot muffins and griddle-cakes may well be reserved for luncheon dishes. Bread reheated properly may be as acceptable as fresh and is suitable for breakfast. Toasted muffins and Boston brown bread are an agreeable change from toasted white bread.

Through the cold weather, we may depend on hot cereals and even hot stewed fruits. Marmalades and jellies should be available for variety. The ready-to-eat cereals are usually much better if heated or crisped, which may be accomplished by placing them in a paper bag on the shelf above a range overnight.

Whenever possible, cook enough cereal for two meals. Corn-mush may be eaten like oatmeal, or part of it packed in a pan to fry a few days later. One way to reheat cooked cereal is to put it into cups after the first breakfast, and the next time set the cups in water until the contents is hot. Turn from the cup into the cereal saucer that the shape may be retained. Dates or raisins may be added before putting into the cups.

FEW recipes are required for the preparation of breakfast. This seems to be the meal of all others for the light housekeeper, the amateur cook, the man or woman who takes other meals at the restaurant or club.

Since much of its preparation may be left to the individual, the wise housekeeper makes everything easy for such simple service.

Many a woman who accomplishes wonders in housekeeping gives herself a good breakfast as soon as she reaches the kitchen and at once begins the preparation of the food for the day, before any one else appears. Then she is near by to guide the rest of the family through breakfast.

An early start assures the firm gelatin dessert, the tender stew, the smooth custard or salad-dressing, which are seldom secured when made in a hurry.

From a well-stored pantry, early in the Summer morning, many a woman has concocted at little expense for either materials or labor the dainties for a picnic or an afternoon tea, which would have been a heavy burden later in the day.

THEREFORE in all our planning for food as well as for raiment, we are sure to get more enjoyment out of the preparation if we start it at least twenty-four hours ahead.

In Summer, breakfast may be the meal of the whole day at which we can best entertain a group of friends. Then the meal may be a trifle more elaborate, but if we have a garden, its products should be prominent.

In the June DELINEATOR I shall consider another of the three meals.

"We are advertised by our loving friends"



Robert Willson, Montoursville, Penn.

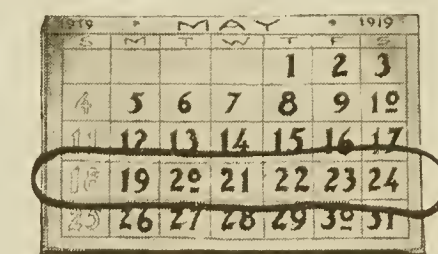
# Mellin's Food

Boy

Mellin's Food, prepared with milk, is a complete food for an infant. By simply varying the proportions in its preparation, it can be adapted to children of all ages.

Write today for our helpful book, "The Care and Feeding of Infants," also a Free Trial Bottle of Mellin's Food

Mellin's Food Company  
Boston, Mass.



## Try Seven Bran Days

Start seven days with a dish of Pettijohn's. Those breakfasts will be delicious and those days will be sunny.

Bran is Nature's laxative. Every doctor urges it. Most people who omit it must take drugs.

The right way is to keep fit. Every day include some bran food in your diet. Do that one week in this delightful way and let results decide.

# Pettijohn's

Rolled Wheat—25% Bran

A breakfast dainty whose savory flakes hide 25 per cent of bran.

Also Pettijohn's Flour—75 per cent fine patent flour, 25 per cent bran. Use like Graham flour in any recipe. [3056]

# Dennison's



Crepe Paper for Flower Making  
Counterfeits nature—and the flowers can never die. Ideal for decoration, fascinating for the kiddies—and economical. All natural colors.

Send 10c to Dennison, Dept. O, Framingham, Mass., for booklet "Arts and Decorations" which tells hundreds of other uses for Crepe Paper.

## What Next?



The joy of a perfect skin



## These Windy Days

Changing seasons and the last bite of winter are troublesome times for the best of complexions. Tiny particles of dust, liberated by drying winds from winter's grasp, swirl round and become lodged in the delicate pores of the face. Trouble frequently arises in the form of blackheads, or skin eruptions that are unsightly and annoying.

If your skin appears rough, red, and blotchy, do not resort to harsh treatments such as kneading and rubbing with cosmetics that cover up but do not heal. What is needed is a sensible, cleansing agent that has both healing and soothing propensities,—something that gets right in and corrects the trouble.

*The use of Resinol Soap rarely fails to overcome such troubles promptly and agreeably. The soothing medication it contains is prepared for just such treatment. Use it night and morning with warm water, then rinse with cold.*

Resinol Soap is not artificially colored, its rich brown color being entirely due to the Resinol medication it contains.

For a generous free sample write Department A-17-Resinol, Baltimore, Md.

# Resinol Soap

# "From Contented Cows"



## Why Carnation Milk is an Economy in these days of High-cost Milk

CARNATION MILK saves money for the housewife because it is the wasteless milk supply. It will keep until opened, and for several days longer than ordinary milk—when kept in a cool, dry place. It is rich milk—with consistency of cream; it contains almost double the quantity of butter-fat (cream) and milk solids found in an equal amount of raw milk.

It is just clean, sweet cows' milk, brought to the consistency of cream by evaporation, and hermetically sealed, nothing is added—not even sugar. It is then sterilized to preserve its freshness and wholesomeness. Carnation is absolutely safe in summer and winter.

It goes farther than raw milk, because you reduce its richness for cooking purposes by adding an equal or greater amount of pure water (according to richness called for in particular recipe). Quality is uniform in every can and directions on label. It saves the cost of expensive cream because you use it undiluted as cream in coffee with fruits and cereals.

Besides the economy of Carnation—all users appreciate the great convenience of keeping a few cans on hand (in pantry or kitchen cabinet.)—(ice not always necessary.)

It is always ready for use—morning, noon, and night—for cooking, drinking, as cream in coffee, tea, cocoa—and for whipping (chill first)—buy it from your local grocer.

Guaranteed by  
Carnation Milk Products Co. Chicago  
Carnation Milk Products Co., Ltd. Aylmer, Ontario  
Seattle

### Booklet of recipes free

Our special booklet of information regarding Carnation Milk, with 100 tested recipes, is yours on request. Address 556 Consumers Bldg., Chicago.



Clip these recipes, try them and paste in favorite cook book

#### Carnation Milk for Coffee

A hot cup of coffee creamed with Carnation Milk is very tempting. Carnation gives the coffee a fine, full-rounded flavor. Simply use Carnation undiluted as you would cream.

#### Whipped Cream

Carnation Milk may be whipped as you do expensive cream. Heat the can in boiling water; then chill by placing it on ice. When cool, open the can, pour Carnation Milk into a chilled bowl and whip. Sweeten and flavor if desired.

#### Carnation with Cereals

With breakfast cereals serve Carnation Milk undiluted, or, should you find it too rich in that way, reduce its richness by adding pure water. For drinking add water.

#### Milk Toast

2 cups Carnation Milk, 2 cups water, 1 tablespoonful butter, 1 teaspoonful flour, 1/2 teaspoonful salt. Put on fire Carnation Milk and water mixed together. Add butter. Cream together the flour and a fourth of a cup of Carnation Milk. When Carnation Milk on the fire reaches the boiling point, stir in flour and add the salt. Let all boil up, remove from fire, and pour over slices of toast. (Add teaspoonful of sugar, if sweetening is desired.)

#### Carnation Muffins

2 cups of flour, 1/2 teaspoonful salt, 2 teaspoonfuls baking powder, 1 tablespoonful sugar, 1 egg, Carnation Milk. Sift together the flour, salt, baking powder, and sugar. Add the beaten egg, and enough Carnation Milk diluted equally with water to make a rather stiff batter. Pour into greased muffin, tin and bake in a quick oven.

## GET YOUR DESSERTS NOW DUE

These Spring Delights are Easy to Make

By Maria Lincoln Palmer

DESSERTS are not merely the ornaments of the meal. They have a value in the diet as real as that of potatoes and are worthy of our most careful thought. Let us help you plan your desserts. Have you our recipes for peach surprise, maple mousse, maple charlotte russe, pineapple soufflé, maple parfait and English conservation pudding? These will be sent upon request accompanied with a stamped, self-addressed envelope for return. Address Home-Economics Editor, THE DELINEATOR Service Department, Butterick Building, New York City.

WITH the approach of warm, balmy days and consequent Spring fever, introduce into the meals some appetizing desserts which stimulate the flow of the digestive juices and thus aid the body in digesting the entire meal.

Fruit dishes are very desirable for the Spring dietary. Fruits are a real tonic to the body because of their mineral content.

If in the Spring we lack color, are constipated, or our bodies, generally speaking, lack tone, it means that during the Winter we have neglected to eat plenty of foods rich in mineral matters.

Another reason for eating fruits is that the cellulose, or fibrous part of fruits, which is not digested, exercises the muscles lining the digestive tract and furnishes the bulk and ballast required for a well-balanced Spring dietary.

Fruits are, therefore, excellent for preventing constipation.

Perhaps there are left upon your shelves some of the store of canned and dried fruits which were prepared especially for Winter use.

These in addition to the dried prunes and raisins which are always upon the market and which are valuable on account of the iron they contain, may well be used for your desserts at this time to supplement the early Spring fresh fruits which one can buy.

Among these early fruits are rhubarb, a real Spring tonic and a delicious one; apples, oranges, pineapples and bananas. The banana, which contains as much starch as the potato, should never be eaten raw when unripe.

Baked bananas are more digestible than those eaten in the raw state and always make an excellent dessert.

Removal of the skins is the only preparation necessary.

During the baking, baste occasionally with a sirup of brown sugar and water.

Sometimes, for variation, they are mashed and stewed with a few tablespoons of water, to which the juice of a lemon and a small amount of sugar have been added.

To change the form of fruit desserts, frozen

in small rounds and enclose a slice of banana in each before frying in hot fat. Drain well on paper and roll in powdered sugar.

#### Prune Tapioca

1/2 cup granulated tapioca 1/4 cup cold water  
1/2 cup brown sugar 1 cup fruit-juice  
1/2 pound prunes (uncooked)

MIX the tapioca with cold water and add the fruit juice or water in which the prunes have been soaked.

Cook until tapioca is transparent. Stir in the sugar and pour over the prunes which have been soaked at least eight hours and are pitted.

Bake in a moderate oven until the fruit is tender. Serve cold.

Less sugar may be used if the prunes are sweet.

#### Prune Custard

2 egg-yolks or 1 whole egg  
Pinch of salt 1/2 cup milk  
1/4 cup brown sugar  
1 cup prune pulp

MAKE a custard of egg, milk, sugar and salt and put into it the prune pulp. Beat hard and mold in cups or large mold.

Serve cold with whipped cream.

For variation add one cup of flour and one teaspoon of baking-powder to the above when cooled, and steam in cups until well done, or about three-fourths of an hour.

Serve hot with sauce.

This is a delightful, wholesome dessert for the children's supper.



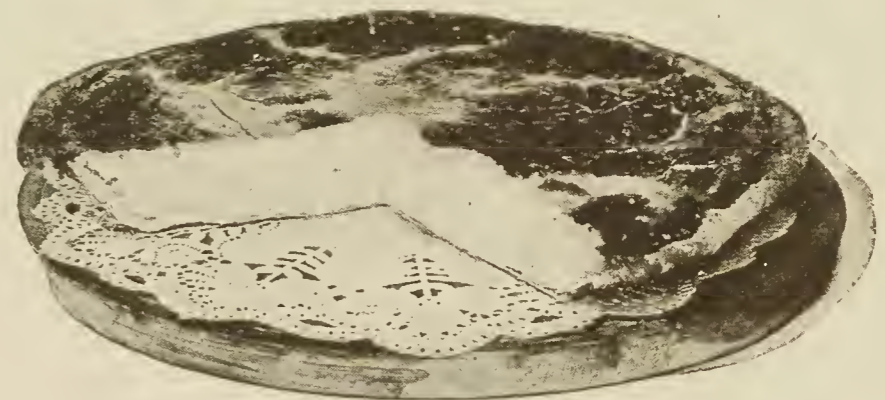
Toothsome fruit doughnuts

#### Norwegian Prune Pudding

1/2 pound prunes 2 cups cold water  
1/4 cup brown sugar 1/2 teaspoon cinnamon  
1 1/2 cup boiling water 1/2 cup corn-starch  
1 tablespoon lemon-juice

SOAK the prunes overnight in two cups of cold water; cook until tender.

Remove the stones; then add the sugar, cin-



Hot Coates Studio

When it's a banana custard, pie is a tempting Spring dessert

mixtures or cold gelatin desserts may be served on warm Spring days.

Or the last course of the Spring luncheon or dinner may be varied by serving a fruit salad with a sweet dressing in the place of a fruit dessert.

#### Banana Pie

Pie-crust 1 tablespoon butter or  
1 quart milk butter substitute  
2 tablespoons banana 3 tablespoons sugar  
flour 2 eggs

L I N E a pie-pan with pie-crust, bake in a quick oven, then fill with a banana custard and put again in the oven to bake.

Put the milk into a double boiler and bring to a boil; then add the well-beaten eggs, the melted butter or butter substitute, sugar, and the banana flour that has been mixed with a little milk.

Boil till it thickens, stirring quickly; then use.

#### Banana Doughnuts

1/2 cup butter or but- 1 1/2 cup milk  
ter substitute 3 cups flour  
1/2 cup sugar 2 1/2 teaspoons baking-  
1 egg powder

B E A T the butter or butter substitute and the sugar until creamy.

Then add the well-beaten egg, the milk, flour and baking-powder.

Mix into a smooth dough and roll out one-quarter inch thick on a well-floured board; cut

namon and boiling water and simmer ten minutes. Combine corn-starch with enough water to pour easily.

Add to prune mixture; cook until corn-starch is thoroughly done. Add lemon-juice, mold and chill.

#### Rhubarb Pudding

O I L a baking-dish and into it put a layer of bread-crumbs that have been soaked in a sirup made of two cups of water, juice of a lemon and half a cup of sugar.

Oil the bread-crumbs with a bit of butter and over them put a thick layer of well-sweetened stewed rhubarb.

Continue making alternate layers of crumbs and rhubarb until all the ingredients are used.

Cover the top of the pudding with oiled bread-crumbs.

Bake, covered, for thirty-five minutes; then uncover the dish and bake ten minutes longer.

For variation the pudding may be served with hard sauce flavored with nutmeg.

#### Baked Rhubarb

W A S H, peel and cut in one-inch pieces.

If pink and tender, do not peel, as the color is much better if the skin is left on.

Mix with one-third to one-half as much sugar as rhubarb.

Add one to two tablespoons water, cover closely and set in the oven.

Cook until the rhubarb is tender.

For variation a small piece of white ginger-root or a small amount of orange-peel may be added.

Remember—Your Grocer has Carnation





## A Gift and an Heirloom

"With this new silver I want you to have some pieces that I received as a bride. The patterns are widely different, but the brand on the silver is the same. It should last throughout your lives as mine has."

The picture above is imaginary, the incident is typical of 1847 Rogers Bros. experience. The testimonial letter is one of hundreds that come to us unsolicited.

1847 Rogers Bros. plate is made in only one quality—the best.

Teaspoons, \$3.00 a set of six. Other pieces in proportion. Sold by leading dealers.  
Send for Catalogue "E-17."

INTERNATIONAL SILVER COMPANY, MERIDEN, CONN.

# 1847 ROGERS BROS.

SILVERWARE

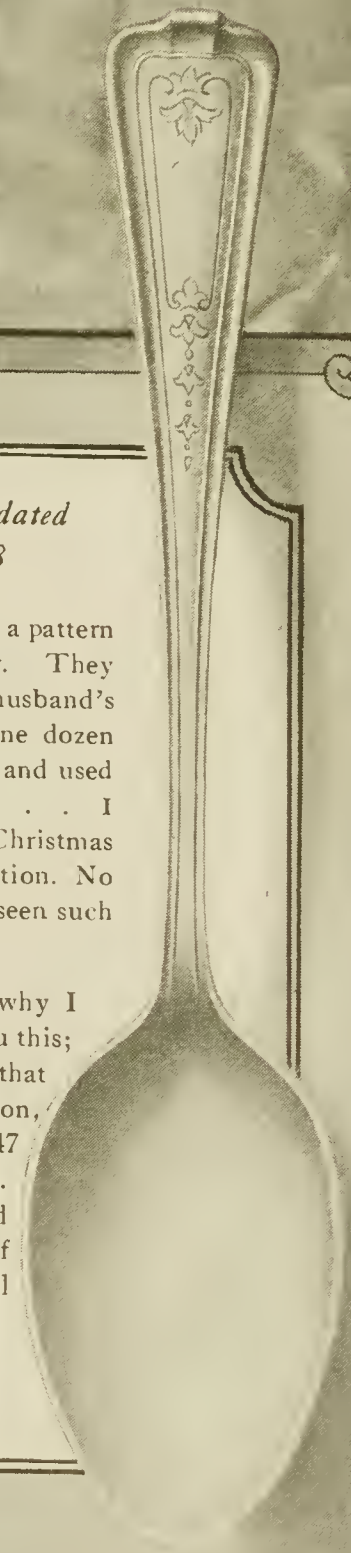
*The Family Plate for Seventy Years*

*Extract from letter dated  
October 5, 1918*

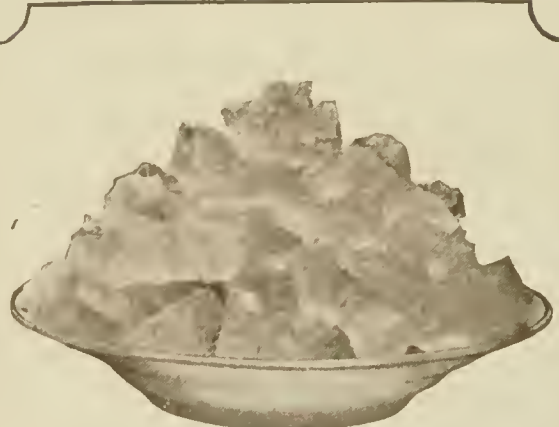
"I have six teaspoons of a pattern most quaint and pleasing. They were given to me by my husband's mother. She purchased one dozen some forty-odd years ago, and used continually six of them. . . . I saw these teaspoons last Christmas and they were in fine condition. No one could think they had seen such service. . . ."

"I don't know exactly why I have taken time to write you this; I think to prove to you that truth is stranger than fiction, and that Rogers Bros. 1847 Silverware has no peer. Surely no other silver, plated silver, could boast of forty years of continual service."

(Name on request)



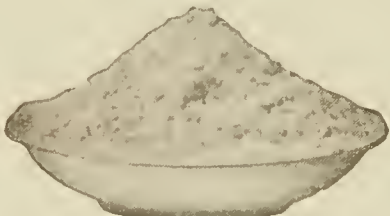
LOUVAIN



Pure monosodium phosphate crystals—the characteristic ingredient of Ryzon wherein it differs from all other baking powders.



Bi-carbonate of soda used in all baking powders.



Corn starch used in nearly all baking powders.

# Why RYZON is pure

Its characteristic ingredient is crystallized—which is nature's method of purification.

Because monosodium phosphate crystallizes from solution like sugar, it is possible to prepare it in purer form than other suitable phosphates.

All the ingredients of Ryzon are pure and healthful; Ryzon reacts properly in baking, and keeps its strength and efficiency indefinitely.

Ryzon is manufactured under conditions of the most scrupulous cleanliness and by methods of absolutely scientific accuracy.

Ryzon is 40c a pound. The new Ryzon Baking Book (original price, \$1.00), containing 250 practical recipes, many of conservation value, and others easily adapted to present day needs, will be mailed postpaid upon receipt of 30c in stamps or coin, except in Canada.

**GENERAL CHEMICAL CO.**  
FOOD DEPARTMENT  
NEW YORK



## THE COLD PACK A SURE SUCCESS

*Provided Proper Care in Processing is Observed*

By Grace Viall Gray

TWO captains of canning are responsible for the success of this doctrine of a new, swift, sure process. One is O. H. Benson, the enthusiastic demonstrator for the United States Department of Agriculture. The other is Grace Viall Gray, a home-economics student and housewife, who learned the new method of canning from Mr. Benson, demonstrated the process with him and then went forth to preach it on the printed page. The accompanying article has been read and approved by the United States Department of Agriculture.

**P**ROVIDED all directions are carefully followed the cold-pack method will kill all bacteria and spores that are present on or in the food. There is no reason for more than one jar in every hundred "going bad" even in the hands of an inexperienced canner. Even the loss of that one jar is not necessary.

More fruit, vegetables, greens, soups, fish and meat were canned last year by American housewives than ever before, and the proportion of loss was very small—about 1 002 per cent. out of 192,000 quarts.

You will notice I put particular stress on following directions. You may say you do and may fully think you do, but I have discovered during my teaching and instructing years that there are some women who can not follow directions or recipes.

These women like to add salt or subtract water, omit sugar or guess at the measurements, and instead of obeying the clock totally ignore it.

If your canning-instructions say *boiling water*, it means boiling and not hot. If they say "blanch in boiling water," it means that the water must be boiling vigorously, not just "coming to a boil."

Keep before you constantly the fact that this canning-method has been worked out after years of study and you are gaining what others spent years to learn.

**T**HE jar you use for your canning is of utmost importance. It matters not just what type of a jar you use if the jar has no cracks and no rough edges to cut the rubber.

If it seals by means of a bail and clamp, be sure that the bail is tight enough. Do not use a square of pasteboard to tighten the bail as so many housewives do. Remove the bail and, taking it in both hands, tighten it by pressing it together a little. Put it back on the jar and probably it will then be tight enough.

In using the jar that has a metal cover to which is fastened a porcelain cap, it is impossible to make a fastening between the porcelain and the metal so tight that it is not possible for the liquid to seep through and start spoilage.

The newer and safe cap for this type of jar consists of two parts, the porcelain cap and the metal collar. No glass jar with metal or rubber in direct contact with the food products is desirable unless the can is enameled, lacquered or vulcanized.

Glass jars should be thoroughly cleaned and should be taken directly from hot water to be filled.

When ready for the canner, all glass-top jars with the bail and clamp should be handled in this fashion: the bail is put in place, while the lower clamp is left up, or raised, during the entire period of sterilization and then lowered and completely closed after sterilization.

**I**N HANDLING the screw-top jar it is important to remember that the rubber and top are put in place and the top turned with thumb and little finger until it touches the rubber, sealing the jar partially, but not so closely as to prevent the escape of excessive or expanded air.

The jar with a rubber-composition material round the top is a self-sealing top which adheres to the jar and forms a seal on cooling. There is a clamp which holds this top in place during the sterilizing, and which can be removed after the sterilizing.

After making sure that you have good jars, the next thing to consider is the rubber rings.

One woman lost seventy-five quarts of string-beans because she used old rubbers. Never use your last year's rings. Never use two old rings, thinking thereby to get a better seal; you will not get it.

Practical canning-tests have indicated that rubber rings for use in this method should fit closely, requiring a little stretching to get them around the neck of the jar. For standard jars the rings as found on the market may vary from one-eighteenth to one-tenth of an inch in thickness.

Tests showed that one-twelfth of an inch in thickness is sufficient to take up the unevenness in the jar and still not so thick as to make it difficult to place the cap or adjust the bail.

Cold-pack canning requires a rubber ring that is tough, does not enlarge perceptibly when heated in water or steam, and is not forced out of position between the top and the jar by slight pressure within the jar.

Rubber rings for the one-period cold-pack method should be capable of withstanding four hours of sterilization in boiling water without blowing out on partially sealed jars, or one hour under ten pounds of steam pressure. Good rubber rings will stretch considerably and return promptly to place without changing the inside diameter.

It makes no difference whether you use black, white or red rubbers, although you may have decided ideas on the subject.

**I** FREQUENTLY get the complaint that the jars are broken when removed from the canner although they were perfect when they went into the canner. There may be several reasons for this breakage.

If you fill the jars too full of such vegetables as corn, pumpkin and sweet potatoes, which expand during the sterilization, you may get a broken jar.

If you place a cold jar into boiling water, or vice versa, you run a great chance of breaking the jar. If the wire bail is too tight over the glass top of the jar, the cover will be broken when you remove the jar from the boiler or it may break as the jar cools.

Sometimes when you put the jar away for storage you may find the cover broken in this way, thus indicating a too tight bail. This seldom happens except in new jars where the covers fit exceedingly tight, in which case the bail should have been loosened a trifle before putting the jar into the canner.

One woman last year lost eight quarts of asparagus because she placed pie-tins in the bottom of her boiler with no circulation beneath the jars. A rack which allows free circulation of water beneath and around the jars is necessary.

If you use a steam-pressure canner or a pressure cooker, the water should not come above the tray.

When you remove the jars from the canner, be sure no cold draft strikes the jars.

**O**FTEN you are surprised on removing a jar of canned food from the canner to discover there has been a large amount of shrinkage.

Shrinkage always means one of several things. Either you did not properly blanch or cold-dip the product or you were careless in packing.

Or possibly you sterilized for too long a period. When the time-table says remove berries at the end of sixteen minutes, it means sixteen minutes and not seventeen minutes. Overcooked products always show more shrinkage than properly cooked ones.

**M**ANY women complain that when they remove the jars from the cooker a large amount of the liquid, whether water or sirup, has been lost from the jar. They know the jar stood upright all the time of cooking and they can not understand this loss.

If you use a home-made outfit such as the wash-boiler or garbage-pail and notice this loss of liquid, it is caused by not having the water in the sterilizing-vat come over the tops of the jars by at least one inch, or by not providing a suitable platform to hold the jars off the bottom of the sterilizing-vat to permit the circulation of water under and around the jars, or by neglecting to tighten the covers sufficiently.

If you can with steam under pressure and notice this loss of liquid, it is caused by a leaky steam canner, or varying pressure, or blowing the steam from the pet-cocks at the end of the sterilizing-period—always allow it to cool at least to zero of steam-gage—or not having the wire bail that goes over the glass top of the jars sufficiently tight.

If your canned goods show mold, it means

until the retort is filled. Rapid cooling of these products prevents overcooking, clarifies the liquid and preserves the shape and texture.

There is a decided difference between "flat-sour" and "mold." Molded goods are seldom more than surface-affected, because air is needed for the growth of the mold, while any indication of flat-sour spoilage means that the entire can must be discarded. Canned fruits which show mold can be made fit for use by reboiling.

**W**HEN we talk flat-sour and mold, the term "botulinus" presents itself. Botulinism is a disease which may be contracted by eating spoiled canned food. It should be clearly understood that botulinism is a very rare malady, while flat-sour is a common occurrence with the inexperienced canners, who do not work accurately or quickly enough.

The danger of dying from eating canned goods is rather less than the danger of dying of lockjaw every time you scratch your finger. To regard every can as a source of botulinism is worse than regarding every dog as a source of hydrophobia.

Moreover, for the very timid there is the comforting certainty that the danger is eliminated by re-cooking the canned food for a short time before eating it. Furthermore, you run just as much chance of getting botulinism from eating commercial canned goods as from your own canned products.

Can only fresh products; put them up carefully and in a clean way, and if they are spoiled, throw them away and you will never have the opportunity to make the acquaintance of the botulinus bacteria.

**O**F ALL the vegetables we canned last year, corn seems to have given the most trouble and to have shown most spoilage; but with a little care and study this product may be canned as easily as any other grown in the garden.

A little experience in selecting the ears and ability to recognize corn that is just between the milk and the dough stage is important.

Corn that has a cheesy appearance after canning had reached the dough stage before being packed.

Sometimes corn turns dark during the canning. This is due to use of water that contains too much iron, use of corn that has reached the dough stage, or blanching for too long a period. Three to five minutes is sufficient for white corn.

When the corn is waterlogged or soaked, it is caused by allowing the product to stand in the cold water too long after the hot dip; allowing the jars to stand after they have been packed and filled with hot water—the jars should be put immediately into the sterilizer after being packed—or allowing ear corn to stand in cold water after opening.

**T**HE loss of color in beets after they are canned is due to the method of preparing them before packing them into jars.

An inch of the top and all the tail should be left on while blanching. They should be blanched for five minutes, and the skin should then be scraped off, not peeled.

Beets should always be packed whole when possible. Usually the beautiful color of beets returns twelve to fourteen hours after being removed from the canner.

Beets that run forty to a quart are the most suitable size for first-class canning, since the larger the beet the more likely there is to be loss of color. If your canned peas look cloudy, it means that the skin of the pea is cracked or that you blanched for too long a period, or used water which was too hard or contained too much mineral.

**I**N CANNING cabbage, cauliflower and other similar products, always soak the product in slightly salted cold water for thirty minutes before sterilizing. This improves the flavor and keeps the product white.

A neighbor of mine had trouble with her peaches. We experimented until we found the root of the trouble. She always cans in a pressure cooker and usually uses ten to fifteen pounds pressure, particularly for the vegetables. The peaches cooked at that pressure were the poor ones. Those that we cooked at five pounds were true to their color and flavor and were delicious.

For home use as well as market use, tin cans are practical as well as economical. More tin cans can be packed into a canner at one time than glass jars, and with tin cans there is no danger of breakage.

Food poisoning, commonly called ptomain poisoning, and the effects due to "salts of tin" result from improper handling and improper preparation of the product after it has been opened.

To discover pin-holes or any leaks in a can, immerse it in boiling water after sealing, and if there is any bubbling or spitting from the can, you may be sure it needs resealing at that point.

**O**N THE shelves of the Editor and Chief of the United States Department of Agriculture are copies of a bulletin that is worth gold to every homemaker in America. It tells the secrets of cold-pack canning so accurately, so simply, so clearly that all you need to do is to do just as you are told. There will be copies of the bulletin to supply every reader of THE DELINEATOR. Send your request for the cold-pack canning-bulletin to the Editor of THE DELINEATOR.

Perhaps, too, you want to see the cold pack actually demonstrated? Why not have a demonstrator come to your neighborhood from your State College of Agriculture? Tell the Home-Economics Editor of THE DELINEATOR when you write for the Government's canning-bulletin if you want a demonstrator, too. She will pass on your request to the proper authority in your State College of Agriculture. Enclose a stamped, self-addressed envelope to the Home-Economics Editor, THE DELINEATOR Service Department, Butterick Building, New York City.

the seal is defective or that you are keeping the canned food in a damp place where the rubbers are decomposing, thus allowing mold to enter. An airy place, even in hot weather, is best for canned food even though it is not so cool as some places where there is not free circulation of air.

Anything will keep through the hottest weather if it has been thoroughly sterilized in the cooking, but if one little spore of bacteria survives, all is lost. Follow the Government time-table for sterilizing.

**I** RECEIVE more inquiries about the hard vegetables than anything else. Canned corn, peas, beans and asparagus may show no signs of spoilage and still when opened have a sour taste and a disagreeable odor.

This trouble is known as "flat-sour" and can be avoided if you will use fresh products, and will blanch, cold-dip, and pack one jar of product at a time, and place each jar in the canner as it is packed. The first jars will not be affected by the extra cooking.

When the steam-pressure canner is used, the jars or cans may be placed in the retort, the cover placed in position, but not clamped down

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A copy of this book will be sent you free upon request. Gives many new and attractive ways of service. Address Department of Food Economics, Desk 73-D, Armour and Company, Chicago.

For Meal-Time and  
between Meals



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## SHOULD THE WOMAN CHOOSE?

*An Unmarried Woman Presents an Unusual Plea*

**M**OST persons would say that an experience of this kind should never be disclosed by a young woman except to her mother or to an older woman. Yet here am I, who am supposed to be a woman of taste and good breeding, spreading it broadcast for the world to read.

I do so because I wish to make a vehement protest against what I consider the most serious injustice which women suffer, an injustice compared to which unequal wages, unequal education, unequal professional opportunities and unequal political privileges are as nothing.

Last Summer I fell in love, desperately, suddenly, violently in love. I was attending a co-educational university. The man was a divinity student in a class with me and we were both preparing for similar kinds of service.

He was handsome and had the ability to sway people. He talked with me for hours at a time, mostly about himself—his early struggles knocking around in the world, his difficulties in working his way through high school, college, and divinity school, his success in building up a small country church.

If I had been a really sensible young woman I should have waited until he had paid me marked attention before I gave way to my feelings.

But no one in love is ever sensible. I spent wakeful nights, days when my food seemed to choke me, and weeks when I gazed at my books with unseeing eyes.

**I** THINK my tense emotional state had almost paralyzed my reason. One thing and one thing only I knew—I must find out if this man really loved me.

I wrote to him, using some of his small unconventional acts as an excuse. Although I accused him of rudeness, he understood the motive that prompted my letter. I think it would have been better to have come right out with:

"I love you. I want to marry you."

**BETWEEN** the lines of his frigid reply I read that he was furiously angry. However, he begged my pardon for his unconscious actions and his unconscious intrusion into my life.

There remain but two things for me to do now. One is to explain what in my past life and disposition gives this story an added psychological and sociological interest.

The other is to explain what I meant when I spoke of the greatest injustice which women suffer and to relate it to my story.

To those who know me best, this experience and my own vehement feelings and unconventional actions would seem absolutely out of keeping with everything they had previously known in me; and yet, contradictory as it may sound, the most natural thing in the world.

I was born in a foreign country. My parents were Americans, engaged in religious work. I have jumped back and forth from State to State, from country to country, and from school to school. I was always considered an excellent student, delighting in all forms of mental activity.

I have lived at home very little and have never had the normal relations with men and boys which girls usually have in a home. But there certainly has been nothing abnormal either.

I have never indulged in kissing and sentimentalities as some girls have, partly because I have always known myself to be strongly and elementally emotional and so would hardly have dared to do this, and partly because I disapproved of such conduct.

Then, later on, I became absolutely absorbed in study and work, so that for the most part I thought of men as outside my life, and gave myself day and night to the task at hand. I was indifferent to dress and personal appearance. I shunned social gatherings.

**I** WOULD give anything now to have lived my twenties differently. To the things I cared for—scholarship, my teaching, physical education, religious life, economic and political justice—I gave myself with my whole soul.



Why can I not marry?

I am now thirty, and I have had an overwhelming emotional reaction. I want a man's love, I want marriage and I want children more than anything else in the world.

I say I am thirty, but I have felt and acted eighteen for the first time in my life. I was told just a week ago that I looked sixteen.

Why can I not marry? Any young man with the practically perfect health that I possess, my degree of good looks,

my education and my willingness to adjust myself to another's personality, within three months could find a mate equally endowed. No one would consider his desire shameful or unmanly.

If one sex should do the courting, it should be the women, because marriage is to a woman her career and her whole life. But I do not ask for greater privileges for myself. I ask only for equal rights.

**SOME** women do the courting now by a less worthy means than the direct, open method allowed to men. I mean they play the hypocritical sex-game. In other words, they do the pursuing so adroitly that the men never for a moment suspect that they themselves are not doing it. I have never played this game. I think it hypocritical; I despise it. To me it would be more clean, honorable and womanly to see one man, love him, try openly and directly to know him, and ask him to marry me.

If he rejects me and I can love another, I could try again. That is the way men do. This does not breed deceit. It does not cause one to appeal by dress and manner to the sensual side of man's nature. It would not mean, as is true at present, that a girl snaps up her first chance, for fear it will be her only one.

It would not mean that older women would accept men for whom they do not care for fear they may never have another chance. I fear that is what I shall do now.

Such a state of affairs would mean that more of the sensible girls and fewer of the frivolous, silly ones would marry.

**IT** WOULD mean that the business girl would be more efficient, for she would not be in a tense emotional state for fear the man who is paying her a little attention might not ask her to marry him. She would not spend so much of her money and time on transparent waists and high-heeled shoes. She would know that when she really wanted to marry she would have as good a chance as any man.

There would be more early marriages, and fewer men sowing wild oats. Women would show that they would willingly share poverty with the men they loved, and that no man need wait until he lays up a big bank-account.

Women would be slower, too, about accepting men with records less clean than their own. Now, lest any one should think this is some old maid who has never had a chance airing her grievances, let me say that I have had three definite chances for marriage which I did not accept, and even in my present emotional state I would not accept.

I do not see why I am not as much entitled to both marriage and a career as any man; but if my desire for marriage is so strong that I am willing to accept that in preference to a career, why should a senseless, unfair, and cruel convention stand in my way?

**IS SHE** right? Should the woman have a right to choose her own mate? Or has the writer who pours out to us here, on this page, the most profound experience of her lifetime, overstated the case?

Put your experience on record. Tell us whether, in your opinion, based on the events of your life, the social order should be recast, and marrying and giving in marriage be put on a broad, new basis—the basis of "equal rights." Address Mary Alexander, THE DELINEATOR Service Department, Butterick Building, New York City. Your letter will be held as a confidence.

# Karo



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**W**HY do thousands of women say that wherever there is Karo, there is good cooking — and a real pride in the family table?

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Add these three delicious Karo recipes to your scrap-book. Hundreds more like them — and many especially good ones in our new Cook Book.

### Lemon Pie

1 cup Karo (Crystal White), 1 cup milk, 2 tablespoons Argo or Kingsford's Corn Starch, 3 eggs, rind and juice of one large lemon, pinch of salt. Cook the Karo, milk and corn starch together in a double boiler for fifteen minutes. Beat the yolks of 2 eggs and one whole egg slightly and stir smooth with the first mixture. Add the lemon juice and rind of the lemon and the salt, and cook one minute. Fill the paste while hot and bake in a quick oven. When cool make meringue of the whites of the two eggs, and return to the oven to brown.

### Boiled Apple Pudding

1 pint chopped apples, 1 pint bread crumbs, 1 cup raisins,  $\frac{3}{8}$  cup chopped suet, 1 egg (unbeaten), 1 tablespoon Argo or Kingsford's Corn Starch,  $\frac{1}{2}$  teaspoon salt,  $\frac{1}{2}$  cup Karo, 1 cup milk. Mix the apples and bread crumbs. Add all the rest of the ingredients and beat well. Put in buttered moulds and boil two hours. Serve hot with sauce.

### Walnut Caramels

2 pounds brown sugar  
1 cup Karo Maple Flavor  
1 cup milk  
4 tablespoons butter  
6 squares bitter chocolate  
 $\frac{1}{2}$  pound walnuts

Put all the ingredients except the nuts into a saucepan and bring slowly to the boiling point. Continue to boil till 240°F. on sugar thermometer is reached. Add the chopped nuts and turn into buttered tins. Mark in squares when cold.

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**Delicious Peach Surprise**

1 envelope gelatine, 1 cup cold water, 1½ cups boiling water, ¼ cup lemon juice, 1 cup cooked Blue Ribbon Peaches, ½ cup raisins, ½ cup chopped nuts. Soak gelatine in cold water five minutes. Add boiling water and stir until dissolved. Add lemon juice. When it begins to set, add peaches, nuts and raisins. When firm, cut in squares and serve on slices of sponge cake. Garnish with whipped cream. Plain cream may be used.

**Peach Betty**

1 egg, ½ cup sugar, 1 cup milk, 1½ cups flour, 2 teaspoons baking powder, butter size of walnut, Blue Ribbon Peaches. Beat the egg well, add sugar and milk, then the flour and baking powder and pinch of salt, and butter the size of a walnut. Half fill cake pan with batter, then drip in as many peaches as it will hold without overlapping. Bake half an hour in hot oven, then add another layer of peaches. Cover with whipped cream.

**Peach Pie**

1½ cups peaches, softened and sliced, 1½ cups water, 1 cup sugar, 1 tablespoon cornstarch, juice of lemon and little of the grated peel, 2 eggs. Stew peaches, water and sugar, add cornstarch and lemon, then the beaten yolks of eggs. Fill bottom crust and put in oven until crust is done. Beat whites of eggs with a little sugar until stiff, remove pie from oven and spread beaten whites over the top, then return to oven to brown.



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# WOMAN'S PLACE IN THE WORLD

*Swiftly Life is Changing; do not  
Fall Behind*

By Louise Collier Willcox

**D**O YOU realize the swiftness with which life is changing?

You are alive in a world which has changed more in the past one hundred years than it did in a thousand previous years, and it will take all your intelligence, all your alertness to keep up with the game, to see what is being done and for what you must be prepared.

It would be very stupid to suppose that the world could change and woman's place in the world, woman's work and opportunity, remain static. The world is hurtling forward and you must keep up with it or be lost in the shuffle.

It is needless to say that in the past, women, taken by and large, have not occupied so influential and determinative a place in the world as men. To be sure, there have always been prominent and important women in the world. But even this truth has varied in different periods.

There is supposed to have been a prehistoric period in which women were the chief conservative, civilizing portion of the race.

There is a shadowy period of which historians tell us, when descent was counted through the mother, when relationship was recorded only through the mother, when women were the homemakers and supporters, the only doctors and healers, the advanced agents of civilization.

The period goes by the name of the Matriarchate, meaning, as you see, that the mother was the vital factor in human development. The Bible is full of traces of this period.

**N**OR would I have you overlook the ideal woman celebrated in Solomon's day and described by the writer of Proverbs, Chapter xxxi.

First, she was a woman that could be trusted. Her husband and children were not in a continual flurry lest she should do something stupid and destructive.

Second, she was very busy about all the affairs of the nation and the home.

Nor did the home, in those days, mean only a house. The writer has strangely little to say of the kitchen, the nursery and the parlor.

The woman of that day was a manufacturer. She sought wool and flax and spun them into cloth with her own hands. Then she went out and sold it.

She was like a merchant's ship, because she sought food from distant places and apportioned it among her dependents; so she did what merchants, both wholesale and retail, do now.

She was a good real-estate agent, for when it was in order she considered a field, and if it seemed to be the right thing she bought it. The writer says no word of her even consulting her husband in this matter.

**S**HE seems to have controlled at least enough of the family funds to buy real-estate when she thought best, and then to lay it out in such manner as seemed fit, for the poet continues:

"With the fruit of her hands she planteth a vineyard." She had strong arms, and was quite capable of hard work.

Apparently she organized charities, for she "stretcheth out her hand to the poor; yea, she reacheth forth her hands to the needy."

She was cautious and never was caught without proper provision for the family. She made coverings and clothing, and was artistic enough to have clothing of her own of silk and purple.

Doubtless she sent to Tyre for dyes, and was never caught, like the American nation in 1914, without any dyes on hand.

She could weave fine linen like the factories of to-day; and she made girdles and sold them. Very likely she thus earned the money which she spent for that field and that vineyard that she added to her estate.

"Her clothing" was "strength and honor," the writer says, and she was the ideal woman.

**N**OR was the woman of that day afraid of politics or public speaking. "She openeth her mouth with wisdom."

She knew that beauty was deceitful and favor vain, so she relied on the work of her hands and the power of her brain; and, being allowed in that day the fruits of her labors, her own works praised her in the gates.

If you are disinclined to believe this Biblical picture of the woman of the Old Testament I can only refer you to that chapter of Proverbs which describes her, and to the life histories of Deborah, Judith, and even Ruth. Whatever these ladies feared, they did not deprecate bold action.

**I** TELL you this because the type that the world bore and favored in the past two centuries was different, and when the latter half of the nineteenth century and the beginning of this one produced a varying type she was falsely called "the new woman."

It is important to know that she is not new at all, but merely a reversion to type.

A slave class and a drudge class have never been a permanent type, and so all through the ages of history you find interchanging types of women, just as you see democracies alternating with tyrannies and aristocracies, republics with monarchies and empires.

In Egypt woman was free and active.

The great art-collectors and statesmen of the Renaissance, other things equal, were as likely to be women as men.

Greece, though it had a shockingly enclosed class of domestic women, had as well a class of free, able women who were men's equals, companions and advisers. Socrates himself tells how a woman taught him.

In Rome the patrician women were any-

thing but a subdued and tractable type, and in early Norse mythology the greatest warriors were the Valkyries or the "Choosers."

The greatest ruler of France was the wise woman who managed and reformed Louis XIV. and organized the kingdom for him. France, that country of ideas, has never been short of able, free women, writers, statesmen, advisers.

**S**O IF you study history you will find that what we often misname the "womanly woman" is a recent invention and a most unfortunate one, for she robbed woman of strength and pride.

Think of the temerity of a ruler who said of one-half his people that he thought them worthy only to be kept in the kitchen and nursery, and allowed to go to church once a week!

If the German women had had a vestige of the strength and initiative and pride of the women of Biblical days, the emperor would have been dethroned and cast out decades ago, and we should have been spared the most uncivilized event of the past one thousand years.

Think of the changes that have taken place in women's ideas since 1850! The women of that day were ashamed to have an appetite, ashamed to be healthy, and ashamed to be sensible and to know anything, ashamed to do any work except hideous and useless fancy-work.

**T**HERE are a few such roles still left in out-of-the-way places of the world. I know a woman who said that she would like to be hidden in the hall so that she could laugh, when a great convention of the women who were doing the world's work and thinking out the world's problems, met in her town! The poor woman had been cut off from all history.

As a witty essayist tells us nowadays a woman has to do her work or admit her deficiencies. She is no longer loved or honored because of incompetence.

To tell the truth, I doubt if she ever was. It was merely an artificial convention to pretend that the type of the century just gone was really honored.

No women were more looked down upon. The present change in woman's status is a fight to overcome the unhappy century of woman's idleness and ineptitude.

**I** BEG you to believe in intelligence and never laud the stony and unfertile soil of dullness. Steer clear of the thought that you will again, in the world's history, be loved and admired for your incapacities and your stupidity.

But since life is a flux, since conditions are changing with a rapidity that we can hardly follow, also be wary. Because all opportunity is thrown open to you, measure your capacity and your endowment with a stricter rule. Do not run at a tangent.

Read over and over again that Biblical picture of a perfect woman who did work in the world and whose children rose up and called her blessed. Find the job you really want and make yourself useful in it.

Life is tremendously organized to-day, and one of the woman's undertakings of supreme importance is to learn how to play her part in the organization. Cut off as she has been from life in the past few generations, she has contracted many habits to be unlearned before she can play her real part in present development.

**M**OREOVER, lest I be thought a rabid feminist from what I am saying, I want to register my opinion that most women will prefer a conservative, limited human activity, such as she finds in building a home for an active, creative man, and in making her offering of intelligent children to the next generation.

There is nothing necessarily unworthy or debasing in making a home, though it has been both, at times. An intelligent mother and housekeeper and dispenser of a man's earnings fills a splendid place in the world's work—but she must be *intelligent*.

If she finds that she can write better than she can darn or knit the family stockings, she had much better take two or three hours a day off to write and earn the money for some one else who can do nothing better than darn the stockings. Generally a woman who can write can knit also and likes to do it, and finds it a recreation from forming and expressing opinions.

**B**UT with all the opportunities open to the ambitious and active woman of to-day, no woman need marry as a last resort because there is no other way of subsistence. Never more than to-day can the wise woman choose her life.

She has opportunity for education, and she can usually exercise more or less choice as to her husband, and such early choices in the game of life mean also that she chooses in the most important realm of life. She chooses what sort of children she shall bring into the world; with what kind of an inheritance; with what standards of education, health and morals.

Indeed, upon you women of to-day, to whom I have the honor to speak, depend the nobility, the force, the power, the wisdom of the world to come.

**S**O I beg you not to be hypnotized by the fetish of a mistaken type or norm, but believe that life lies free before you. Your place is the world and as wide as the world; your opportunity is life and as long as life.

Use every faculty to make the world better than you found it. Move bravely in your greater and ever greater realm, a brave, hopeful, healthy, aspiring human being.



## The Soup That Won The Medal

Van Camp Soups are based on famous Parisian recipes, some of which won medals in French culinary contests.

A noted chef from the Hotel Ritz in Paris brought them to our kitchens. And here he made for our basic soups these premier French creations.



Hundreds of Tests

Now countless women, at formal and at simple dinners, serve these exquisite soups. The cost is a trifle—they are ready in a moment. Yet they far excel the finest soups that the greatest chefs have ever produced in the old ways.

### Yet He Was Wrong

Yet his methods were wrong, as he now knows. They were too haphazard, too uncertain.

So our college-trained scientific cooks took the recipes in hand. They tested countless blends—on some soups hundreds of them. They fixed standards for every material.

They evolved long formulas, specifying every step and process. So, when they reached the ideal flavor, every future lot would have it.

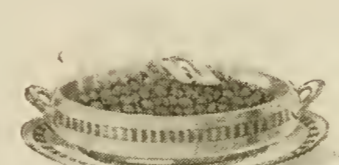
Thus they took the finest soups that Paris serves, and gave to each a multiplied delight.



Prove this today. Order two favorite kinds. They will convert you, and forever, to scientific cookery.

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Other Van Camp Products Include  
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Prepared in the Van Camp Kitchens at Indianapolis



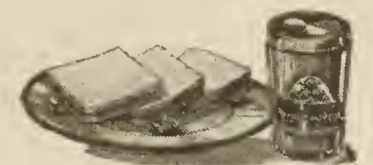
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Baked four times better than old-style beans, and with a sauce which was evolved by testing 856 recipes.



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# BEAUTIFY YOUR HAIR WITH "DANDERINE"

Only 35 Cents! Freshen and Invigorate Your Scalp!  
 "Danderine" Removes Dandruff and Makes Your Hair Soft, Fluffy, and Lustrous



If you care for heavy hair, that glistens with beauty and is radiant with life; has an incomparable softness and is fluffy and lustrous, try Danderine.

Just one application doubles the beauty of your hair. You cannot have nice healthy hair if you have dandruff.

So, if your hair has been

neglected and is thin, faded, dry, scraggy, get a bottle of Knowlton's Danderine; apply a little as directed and you will say this was the best investment you ever made.

We sincerely believe, that if you desire soft, lustrous, beautiful hair and lots of it—you must use Knowlton's Danderine.

**35 Cents a Bottle—Drug Stores and Toilet Counters**



## BE FRIENDLY! BE NEIGHBORLY!

By Lucia B. Harriman, *Community Editor*

We hope you will be interested in the story of The Little Brick House and what it is accomplishing for its community in bringing about a spirit of friendliness, of cooperation.

As we publish these stories from month to month—vital little accounts, throbbing with human interest—we want you to keep in mind the fact that this department belongs to you and that we can not possibly know of all the interesting developments along the line of community endeavors unless you write and tell us about them.

The department is in the nature of an exchange of community ideas—a record of achievements and efforts that are being made in the working-out of that world problem: how to make life happier, finer and more worth the living, not alone for ourselves but for our neighbor.

If you have maintained a successful Community kitchen, or carried on a noteworthy

garden campaign, if you have worked out a solution of the "Dry-Saloon" problem or have been able to meet your local labor situation in a satisfactory way, write to us about it. The story of what you have done may help that little town a hundred miles away, that is wrestling with the same problem. There should be no sectional lines to community neighborliness. The world is our neighbor. Help this department to exemplify it.

We will pay at our usual rates for such articles as prove available for publication. They should approximate five hundred words in length and when possible be accompanied by a good, clear photograph suitable for illustration.

The check will be made payable to either the author or any accredited community council or local charity indicated by the author.

In writing, address Community-Development Editor, THE DELINEATOR Magazine, New York City.

## THE LITTLE BRICK HOUSE

By Mabel Abbott

A NEW spirit has touched the little Old Brick House in Oregon, Illinois, transforming it and making manifest the strange new energy that is at work in many places and in various ways wherever the community spirit has awakened.

The town of Oregon is beautifully situated at a bend of Rock River, on the Old Black Hawk trail. A colony of artists have for twenty Summers lived on the bluff overlooking the town and the river. Otherwise it is a typical small American community, with typical small community problems, chief among which are factionalism and "no place for the young folks to go."

The harvesters who have come into Oregon on Summer evenings for a little fun, in the past, have drifted to the village pool hall or hung yawning round the entrance of the movie. Business and professional men and their families have had their little circles, social and commercial. The hundred or so Polish workmen in the foundry have herded by themselves, in the town but not of it.

PUBLIC spirit has not been lacking. The women's clubs established a homelike rest room so that country women need not sit in their wagons or stand in the streets while their husbands attended to business. The artists' colony has left marks of its presence, notably Lorado Taft's statue of Black Hawk, which stands in a clearing on the brow of the bluff; and a really remarkable little art gallery in the library.

DID but one group begin to work for anything—as, for instance, a new park—there was immediately another group to assert that "there's plenty of outdoors round here without any more parks." Public spirit is not necessarily community spirit.

Oregon's young men went to war, of course. Soon they will be coming back, with a horizon greatly widened. Presumably they would yawn even more wearily than they used to, if restricted to the pool hall and the movie for sole amusement, and the "bunch at the corner" for sole human contact.

AND now begins the story of the little old brick house.

Over half a century ago it was a good dwelling for its place and period, and its adze-hewn frame is still staunch; but it had long been the tumble-down residence of a succession of poor tenants, and was standing vacant and unsightly when the new community spirit came to Oregon.

Mr. Lorado Taft, the sculptor, lives on the bluff above the river in the Summertime. He has long been interested in the problem of the small town, and finally, at a picnic last Summer, laid the matter of a center before a large part of the town.

Then, with Mrs. Frank O. Lowden, wife of

the governor of Illinois, whose large farm is near by, he bought the old house, and the citizens began to work to make it the home of the new idea.

It was a joint undertaking from the first. An old G. A. R. man on the committee, unable to get labor enough to push the job, set to work himself tearing down partitions. Plans were drawn by a famous firm of architects, members of the artists' colony.

The girls of the village, including Miss Mary Taft and Miss Florence Lowden, brought kettles of hot water and scraped off, inch by inch, the flinty layers of wall-paper and paste that had accumulated through two generations. Oregon families hunted out spare furniture from their homes to help lit up the rooms.

AS REMODELED, it has a big porch and a new fireplace, where friends can sit and chat; rooms for cards, music, dancing and billiards; a place where men can meet and talk business, baths and showers, as available for a janitor who has been cleaning out a furnace as for the boy who has been playing tennis on the community courts; rooms for community and club meetings.

The community chorus, which has been practising in the unsympathetic atmosphere of the court-house, will be at home there. The defunct Men's Club is being revived by the prospect of a good place to meet.

The house will be operated as a community club, everybody in the town and neighborhood over the age of seventeen being eligible on payment of a small fee.

But the story of the old house does not end here. The new force, having been awakened, went on to bigger things.

A CORPORATION of citizens was formed, lots were bought and plans drawn for a community swimming-pool and gymnasium. Everybody in town was "in it" by this time. The manager of the foundry gave five hundred dollars which he had intended to put into athletic equipment at his plant, and the Polish workmen will have an evening a week at the community gymnasium.

The mayor announced that the city will furnish free light, and perhaps take over the project and operate it as a municipal utility.

The returning soldiers, of course, as a part of the community, will be not only beneficiaries but part owners. They will not add another and a critical and dissatisfied faction to the community life, but their new vision and their strength and training will be added to the community spirit.

By these signs, then, may we know it; and by these signs the little old brick house in Oregon bears witness that the spirit which has renewed it is the true one that is moving in the depths of American community life.

## DO YOU WANT ANY OF THESE?

If your community is planning a pageant you will find our list of pageants and plays helpful and rich in suggestion. Has community singing taken hold of your town? Write for our list of Songs for Home Towns to Sing. Moreover, how about the year's program for your community club? We have an excellent one, filled with up-to-date reconstruction topics that will stimulate your members to activity. Are you interested in cooperative projects? We can send you the latest news of this most interesting phase of community life. If your community house is under discussion take advantage of the opinions of experts in the world of progress. We can put you in touch with them; also give you suggestions as to how to obtain art exhibits, dramatic material and recreational helps. Any one of these will be sent in return for a three-cent stamp to cover postage. Address the Community Editor, DELINEATOR Service Department, Butterick Building, New York City.



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**Coca-Cola**  
TRADE MARK REGISTERED

DELICIOUS and REFRESHING

QUALITY is the reason why millions have made it theirs.

Its quality can't be imitated.  
Its quality is your protection.  
The taste is the test.

Demand the genuine by full name—  
nicknames encourage substitution



THE COCA-COLA CO.  
ATLANTA, GA.

®

Sold Everywhere





*With eyes adream, and hope athrill,  
She comes to this new shore,  
But of those lands, one memory still  
Will throb forever more.*



CHERRY JELL-O



ORANGE JELL-O



LEMON JELL-O  
SPANISH SALAD



STRAWBERRY JELL-O



CHOCOLATE JELL-O



RASPBERRY JELL-O

# JELL-O

The beautiful dishes shown on this page are all made of Jell-O. Nothing just like them has ever been made of anything else.

First of all, then, it should be noted that Jell-O is always sold in packages like the one shown at the upper left corner with the Cherry Jell-O. It wouldn't be Jell-O if it came in any other kind of package.

The Orange Jell-O dessert could have been made without the fruit and whipped cream and still have been a perfect Orange dessert, for Jell-O has the true fruit flavor.

Lemon Jell-O (third from the top) is used for salads as much as for desserts, and the Spanish salad at the left is only one of dozens fully as good that are made of Lemon Jell-O.

All the year round Strawberry Jell-O is wonderfully popular—with fruit in it when plentiful and alone when fruit is scarce.

When you think of making a Chocolate pudding don't overlook the fact that the most perfect one can be made in the least time by using Chocolate Jell-O.

Such raspberry desserts as the one shown below, and dozens of others, are to be had regardless of season, for Raspberry Jell-O furnishes them in delicious flavor.

The Jell-O Book tells all about these things and many more that will interest every woman. If you have not received a copy and will send your name and address, one will be mailed to you promptly—free, of course.

Pure fruit flavors only are used in making Jell-O. All grocers carry the six different flavors in stock, and sell them two for 25 cents.

THE GENESEE PURE FOOD COMPANY,  
Le Roy, N. Y., and Bridgeburg, Ont.

## THE SILLIPUTES' PIG

By Marie Lee Warner



PRUNOSA the Pig,\* which the Silliputes keep,  
Has skin so wrinkled and rough  
That the Silliputes wanted to fill him out smooth,  
But they never could feed him enough.  
Some fiery red pepper and horseradish sauce  
Seemed a very good way to begin;  
For coughing and sneezing the little folks thought  
Would help loosen up his dry skin.  
They gave him an olive to quiet his pain,  
And the seeds from a red apple-core:  
For it seemed if the apple-seeds only would swell,  
His skin he would have to stretch more.  
(\*Made with a prune and six cloves.)

They chased him away from the caudy-bean vine,  
Which thick in the back garden grew;  
For beans are to eat just on Saturday nights  
As even the Silliputes knew.  
But they fed him with rice by the thimbleful,  
And water to make it all swell,  
And added some soap, for the nice juicy suds  
Would fill in the corners quite well.  
But the Pig was a little like some boys and girls,  
And away from the soap seemed to shrink—  
If ever he gets really fat it will be  
On yeast and raw sponges, I think.

### WHAT'S YOUR OPINION?

THE Silliputes have returned to play with their old friends, the little DELINEATOR readers. If you are under twelve years of age, tell us what you think about these queer people and the games you play with them. Write before the tenth of May. Address The Sillipute Editor, THE DELINEATOR Service Department, Butterick Building, New York City.

## Care of the Carburetor

By H. Clifford Brokaw

Principal, West Side Y. M. C. A. Automobile School, New York City

IF THERE is not a good mixer on your car you are in for a lot of trouble. Mixer? Sure. You need a mixer to mix the mixture.

The other name for it is carburetor, and though it be so complex that the proverbial Philadelphia lawyer would balk at a solution of the tangle, its mechanism all centers about the mixing-chamber where gasoline and common air are transformed into a combustible mixture.

All the rest of it is simply to make sure that proper proportions and conditions exist in that royal chamber.

The first thing to learn to do to a carburetor is to let it alone. It is a good thing that it is so mysterious that many shun it as if it were spooky; but a lot of folks want to adjust it every time the thing coughs.

Oh, yes; it has a cough at times. You see, this is the lungs of the engine and of course there is a cough and a sputter and a gasp at times.

And consumption! It is scandalous, in some cases, the consumption of gasoline.

But the cough and gasp and sputter do not necessarily mean that the carburetor is at fault or out of adjustment. If it has been working well and you—or some one else—have not been fooling with the adjustments, make up your mind the adjustment is correct still.

Only human fingers can make the adjustment wrong when once it is set right. At the same time it is necessary to know enough about the carburetor to know when it is in adjustment and when not.

OBVIOUSLY the proper adjustment is that which gives the maximum power with the minimum gasoline consumption.

If too little gasoline is fed into the mixing-chamber, the mixture will be lean and the engine will back-fire, especially in starting.

If too much gasoline is fed through, the mixture will be too rich and the motor will be sluggish and probably clouds of black smoke will issue from the exhaust.

Blue smoke means too much lubricating-oil and a white exhaust indicates steam; therefore you need not be in doubt about what makes black smoke.

The adjustment of the carburetor is two-fold. The needle-valve controls the gasoline supply. This usually has a small wheel for adjusting, with a movable pointer to indicate position.

Turning the wheel to the left increases the supply and *vice versa*. Before changing the adjustment set the indicator so you can turn back to former adjustment if desired.

Then close the needle-valve wholly by turning to the right and notice how many turns it takes. Open the needle-valve about three-fourths of one turn and see if the engine will start.

If so, test the adjustment for idling speed; if correct, advance the throttle or press accelerator sharply.

Does the engine respond quickly—with pep? If not, open the needle-valve a hair's

breadth and test again. Continue changing the adjustment by hairbreadths until engine runs smoothly at idling and picks up sharply when the accelerator is pressed.

When correct, the adjustment should be at the least opening which does not cause back-firing.

THE auxiliary air-valve adjustment must be made when the car is running, and this is what is being done when you see the garage mechanic leaning over the engine while the car is moving along the street.

The first thing to do if you would master the carburetor is to get an instruction book for the particular make with which your car is equipped. Study the book, see how the carburetor is made and what each part is for and how it works. Follow all the instructions to the letter, for the man who wrote the rules knew all about that make of carburetor.

OF COURSE, if a carburetor is to work right, there must be an uninterrupted supply of gasoline coming from the tank. This means there must be gasoline in the tank and that the pipe-line be not clogged.

A clogged line may permit just enough gasoline to flow to keep the engine running, but so limited a supply that there is back-firing.

For this reason it is well before adjusting a carburetor to see that gasoline is flowing freely and that the carburetor is drained of water or dirt which may have lodged there.

Water will not pass through the needle-valve nor allow gasoline to pass, and a speck of dirt will clog it. This is equally important if a vacuum system is employed.

Most modern carburetors are provided with hot-air or hot-water devices to warm the mixture in cold weather, so that condensation of the vapor does not make running difficult or impossible.

As these do not work until the engine has been running for a short time, to start it may be necessary to wrap a cloth about the intake manifold and pour a kettle of hot water upon it; otherwise cold air and cold metal will condense the vaporized gasoline and there will be no combustible mixture in the cylinders. Naturally this must be done so that water does not get into the float-chamber.

IN STARTING, it is usually necessary to enrich the mixture by means of a priming or choking device operated from the dash. This merely insures enough gasoline vapor to offset condensation; as soon as the engine starts the choker should be opened.

Do not look upon the carburetor with suspicion every time something happens. If you think it is at fault, look somewhere else for trouble.

If you are sure it is out of adjustment, see if there isn't something the matter with the ignition.

Study the carburetor; get on friendly—yes, intimate—terms with it. But let it alone; let it alone.



## "Clover Leaves"

A Sunshine Wafer

No one could mistake the exquisite fragrance and taste of Clover Leaves, not even if blindfolded. This fragile, honeyed dainty has a flavor quite its own. For teas and for dessert, they lend just the right touch of sweetness.

# Sunshine Biscuits

Clover Leaves are but one of many varieties of Sunshine Biscuits, all made in the famous Thousand Window Bakeries.

LOOSE-WILES BISCUIT COMPANY

Bakers of Sunshine Biscuits  
Branches in over 100 cities



Look for this Sunshine Display Rack

HAVE you purchased a new automobile this first Spring after the war? Then bring all your "car-troubles," big and little, to Mr. Brokaw. He can help you to avoid the pitfalls of the inexperienced driver. If you are an old driver, then bring to him all the problems which you have been unable to solve. Address H. Clifford Brokaw, THE DELINEATOR Service Department, Butterick Building, New York City, enclosing a stamped, self-addressed envelope for a reply.

# FRANCE said:

*"To the last man—  
And when our last man falls,  
Our first shall rise again!"*

The women of France and of England sent their men, and sent more men and more men, bleeding their countries of every fighter—yes, nearly to the last of them. Now their fields are bare, their homes are dark, their hearts are empty.

America's women showed that same splendid spirit, but most of America's women to-day are stretching out their arms to the boys who are coming home to them.

The women of America have yet another duty.

Last summer, America expected a long war. She prepared for it, and prepared so tremendously that the knowledge of what America was doing broke the spirit of the German resistance.

The war collapsed.

But those preparations must be paid for. Such a sudden victory is expensive in money; but a slower victory would have cost the lives of thousands more of America's boys and even more treasure.

America's women will show their gratitude by helping to pay for those preparations.

In fields where poppies toss their scarlet tops among the blackened graves stand the women of France, alone.

Will the women of America withhold mere money?

The money from the Victory Liberty Loan will pay the bills.

How much will you subscribe?

# Subscribe to the VICTORY LIBERTY LOAN

## THE KIDDIES' CORNER

By R. F. Foster

N I N E      I X

Ill. 1

Ill. 2

IV

4

III

IIIIIIII

Ill. 3

Ill. 4

Ill. 5

X X X VI

Ill. 6

**T**HERE are two kinds of knowledge. Knowing all about a thing is one kind. Knowing where to find out all about it is another kind.

If you did not know the names of the young of the various creatures given in last month's list, perhaps you knew what kind of book to read to find them. The dictionary would not tell you, but a good natural history would. Here are the answers:

Young goats are called kids; young foxes, cubs. A young hare is a leveret, and a hen has chickens. Very young salmon are called grilse, and a young deer is a fawn. Young eagles are eaglets, and a horse has colts. Sheep have lambs and cows have calves. A young goose is called a gosling and young frogs are tadpoles.

When a number of things are spoken of together there is a proper name for them, and there are a great many such names. It is very important to use the right word.

You speak of a pack of cards, a bunch of keys, and a flock of sheep. Each of the following things has a different word to express a number together. See how many of these words you know:

- ..... of Actors
- ..... of Books
- ..... of Flowers
- ..... of Savages
- ..... of Statues
- ..... of Grapes
- ..... of Girls
- ..... of Bees
- ..... of Partridges
- ..... of Oxen
- ..... of Fish
- ..... of Workmen
- ..... of Hoodlums

Write down as many of these as you know and next month we shall see how many of the others you guessed correctly.

### That Rebus

THE name of the town in Connecticut which was given last month was Clinton. Perhaps you knew that two thousand pounds is a ton, and that the rebus read "CL (in) ton."

In Illustration 7 is the name of another town, which is to be found in several States.

### The Ten Digits

LAST month's puzzle was to arrange three digits in a row, and under them to place the same three figures, but in a different order, so that the sum should be 365, the number of days in the year.

Here are three ways of doing it. How many did you find?

1 2 4	1 6 9	1 8 7
2 4 1	1 9 6	1 7 8
3 6 5	3 6 5	3 6 5

A favorite puzzle with the ten digits is to place them under one another in such a way that they will add up one hundred.

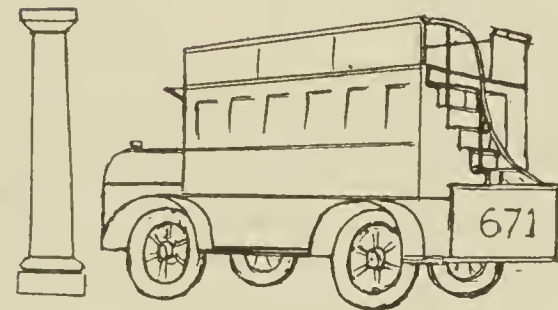
15 You can stop the sum at any time and add up that part of it, and then add some more figures, as shown by the example in the margin; but none of the digits must be used more than once, and all of them must be included in the sum that is to add up one hundred.

100 The zero does not matter, as it could be placed in a line by itself. Now see in how many other ways you can do this.

### Those Queer Animals

THE animal described last month was a deer. It used to be a common belief that these animals could breathe through the corners of their eyes while drinking, because there is a very large hole in the skull at that point; but no animal has four nostrils.

Some animals, like some persons, can hold their breath for a long time. Johnston Finney, the champion swimmer, could stay under water for four minutes. Deer seem to take a long time to drink, but it is really not more than a minute or so.



Ill. 7

Perhaps you can tell what animal this description fits:

It is as silly as a horse in some things, but it has a wonderful faculty for finding its way home. It will eat all kinds of things that other animals will not touch, but is very particular about water, and will not drink from a stream with which it is not acquainted.

It does not put its nose in so deep as a horse or a deer, and sips very quietly. It does not like to wet its feet, and will walk around a puddle through which a horse would go.

Flies do not bother it, and it does not seem to mind a whip. It sometimes lies down with one eye close to the grass. Then if you sneak up and clap your cap over its other eye, it will not attempt to get up until you take the cap off again.

### That Sentence Anagram

THE seventeen words that were given last month were to be cut apart and then arranged so as to form a sentence with an entirely different meaning.

Here is the original and the transposition. Perhaps you made something still different.

A wintry snow was softly falling, covering up the ground, and driving the leaves along the wind.

A wintry wind was driving the softly falling snow along the ground, and covering up the leaves.

Here is another sentence. See what you can do with it by getting a different arrangement of the words.

A boy in the road tried to bend a piece of lead round a horseshoe with a string.

### How Quickly Can You Add?

THE adding puzzle, given two or three months ago, was to see how quickly you could pick out parts of a sum in your head. Here is one that you must take a pencil and paper to solve.

Ask some one to hold a watch and see just how long it takes you to add this little sum in what is called lineal measurements. Try some boy or girl who thinks he or she is quick at adding.

Miles, Furlongs, Rods, Yards, Feet, Inches

1	0	0	0	0	0
7	39	5	1	6	

### Some Tricks with Matches

CHILDREN should not be allowed to play with matches; but if they are safety matches, or have been used, there are many little tricks which may amuse children, or even grown-ups. Here are some of them.

Ask some friends if they can make eleven matches look like nine. If they get the right answer, it will be like that in the first illustration on this page.

Then ask them if they can take away eight of those eleven matches and still have nine left. Like many other tricks with matches, this is based on the old Roman numerals. See Illustration 2.

Next you say that you can take just nine matches and make them look like four times as many as they really are. When they give it up, do it according to Illustration 6.

Four times nine is thirty-six, or three dozen. When they admit this to be so, you can promise to show them something still more wonderful, which is to make these same nine matches look like three and a half-dozen. They will never guess that, so you must show them the matches placed as they are in Illustrations 4 and 5.

Illustration 4 looks like three, and the six in Illustration 5, at the right, look like half a dozen. Finally you tell them you can make three matches look like four in two different ways. See Illustration 3.

Be sure to save the puzzles which appear each month in the Kiddies' Corner, for then you will never be at a loss for amusement when your little friends come to visit you. Then some day when you want to give a party and don't know what games to play, you could have a Puzzle Party.

# Western Electric

## Portable Sewing Machine



“I certainly never intend to use an old-fashioned machine again!”

The same reasons that made the Western Electric Machine preferred for war relief work make it ideal for home use. It can be carried to the work, since the machine—motor, carrying case and all—is no larger than an ordinary travel-

ling bag. The electrical control of the motor is so delicate that sewing can be done at any desired speed. This is a full-sized machine that does any kind of sewing. Sewing the electric way does not tire the user.

Although neatly finished, you will find it convenient to put the machine away in the closet when the work is completed. It costs only \$39.50 (\$41.50 west of the Rockies)—less than most well-known makes of pedal-power machines.

*If your electric shop or department store cannot show you this new kind of machine, write for Booklet No. 14-CA, "The New Way to Sew," and the name of our agent nearest you.*

**WESTERN ELECTRIC COMPANY**  
INCORPORATED

New York	Pittsburgh	Chicago	St. Louis	Omaha	San Francisco
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*Other Distributing Houses in Principal Cities*







# FLORENCE

## Oil Cook Stoves



### MORE HEAT—LESS CARE

NO matter how early you begin your day, your Florence Oil Stove is ready to begin it with you. Just turn a lever to "Light," lift the chimney, and touch a match to the asbestos kindler. A clear blue flame is started and your stove is ready for its work. This simple operation replaces all the back-breaking drudgery of cleaning clogged grates, taking up ashes, bringing in coal and wood.

Lever control adapts this ready heat to whatever your cooking or baking task. By turning the lever you can get any necessary degree of heat—the powerful, intense heat for boiling or roasting, the medium heat for baking, or the slow steady heat for simmering. There is no stove task, big or little, which your FLORENCE OIL STOVE will not accomplish with

ease and comfort. Your kitchen is always cool and comfortable, for the heat goes directly into the cooking.

The Florence Oil Stove is easy to use and easy to keep clean. The supply of kerosene may be noted through the glass bull's-eye in the supply tank. This supply can be easily and quickly replenished at any time. There are no wicks to trim, no valves to leak. Complete directions accompany each stove, and any woman can easily fix any part of her stove and keep it always ready for instant use.

The Florence Portable Oven has a glass-panelled door through which you can watch the progress of your baking without risking the draft of an opened door. The Florence Tank Water Heater, burning kerosene, will supply you with ample hot water for kitchen and bathroom.

Call at your dealer's today and ask him to show you this Florence kitchen equipment and how easily it operates.

*Send for the Home Canning and Drying edition of the "Household Helper," which tells you how to can by the cold-packed method and how to dry fruits and vegetables, using a Florence Oil Stove equipment. It is gladly mailed free upon request.*

CENTRAL OIL & GAS STOVE COMPANY, 157 School St., Gardner, Mass.

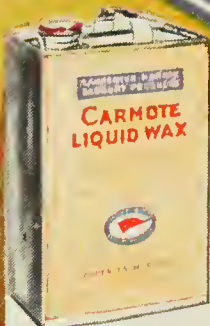
Manufacturers of Florence Oil Cook Stoves, Florence Tank Water Heaters, Florence Portable Baking Ovens, and Florence Oil Heaters

Made and sold in Canada by **McClary's** London, Canada





**Colorite**  
REG. U.S. PAT. OFFICE  
COLORS OLD & NEW STRAW HATS



**CAMPBELL'S VARNISH STAIN**  
REG. U.S. PAT. OFFICE



**CARMOTE LIQUID WAX**  
REG. U.S. PAT. OFFICE

**The Honor Symbol of Honest Products  
Guarantying Satisfaction and Service**

**T**HE fast-growing popularity of Carpenter-Morton Economy Products has presented the necessity of binding the entire line with some distinctive trade-mark for *your* protection against imitations.

We have therefore affixed to each product our 76-year-old quality mark as illustrated above. It is our honor symbol and wherever you see it you can be sure that the product to which it is attached is *guaranteed* to give you satisfaction—that it is a genuine Carpenter-Morton Economy Product that anyone can use. Read below the details of a few of this famous family of money-savers. Buy those you want from your regular dealer. If he cannot supply you, we will send any one or all upon receipt of price.

**COLORITE**—The Economy Product that has enabled millions of women to have new appearing straw hats for little cost.

Sold by Drug and Department Stores throughout the United States and Canada at 30c. Mailed postpaid if your dealer cannot supply you. Be sure to name color you want.

COLORITE Comes in Sixteen Colors  
Directions on each box for mixing to obtain most any shade

Jet Black	Yellow	Victory Blue	Burnt Straw	Lavender
Dull Black	Navy Blue	Sage Green	Brown	Old Rose
Cardinal Red	Cadet Blue	Cerise	Violet	Gray
				Natural

**CAMPBELL'S VARNISH STAIN**—A superior finish for floors, furniture and interior surfaces—dissolves grease spots, penetrates the wood fibre and never settles in the can. Comes in fourteen colors:

Natural Wood Color	Golden Oak	Mahogany	Rosewood
Light Oak	Walnut	Dark Mahogany	Flat Black
Dark Oak	Cherry	Green	Gloss Black
	Piazza Red	Piazza Green	

½ pint trial size 40c.

**CARMOTE WHITE**—A virgin white finish of the highest possible quality. Elastic, durable and washable. Can be used equally well on metal, plaster, wood or any surface, interior or exterior where a white finish is desirable. ½ pint trial size 60c.

**CARMOTE LIQUID WAX**—Makes your floor or automobile brilliant without hard rubbing. Costs less than paste wax, never gets gummy and will not collect dust. Fine for linoleum. Easily removes the bluish film from pianos, Victrolas and mahogany furniture. ½ pint trial size 45c.

**CARMOTE AUTOMOBILE COLOR VARNISH**—A practical product by which the automobile owner can easily refinish his car and be satisfied with the results. Ready for use. Sets slowly, permitting even the novice to secure an even, satisfactory job. Dries in 24 hours with a beautiful lustre that will withstand weather and wear. Made in ten popular colors, in ½ pints, pints and quarts. Prices and color card upon request.

**CARMOTE FLOOR FINISH**—A superior floor finish that has earned its place among the Carpenter-Morton Economy Products by satisfactory results. Dries hard in fourteen hours, will not scratch or mar under the hardest usage and never turns white. Made to walk on. In pints, quarts and gallons. Prices on request.

*Insist upon getting a Carpenter-Morton Economy Product and we will guarantee you satisfaction.*

**CARPENTER-MORTON COMPANY**

Established 1840

Makers of the Famous Economy Products

70 SUDBURY STREET — — — BOSTON, MASS.

Canadian Distributor—A. RAMSAY & SON CO., Montreal



**CARMOTE AUTOMOBILE COLOR VARNISH**  
REG. U.S. PAT. OFFICE



**CARMOTE WHITE**  
REG. U.S. PAT. OFFICE



**CARMOTE FLOOR FINISH**  
REG. U.S. PAT. OFFICE





WHAT SHALL THE FAMILY EAT?

By BERTHA E. SHAPLEIGH

Instructor and Demonstrator, Teachers College, Columbia University

THE consideration of the housekeeper at present is largely along pecuniary lines. As far as conservation is concerned she is no longer restricted to the use of any food material. She is asked not to waste food and immediately some one says, "I never waste one bit of food!"

SAVE any fat from the chicken or fowl or any suet from steak or roast. Soak in cold water and then carefully try out the liquid, being careful not to overheat or burn it. Strain, and when cold use for gingerbread or cookies.

Dried fruits may be obtained at any season of the year. Remember that long soaking and short-time cooking are two important factors in the cooking of dried fruits.

IT IS desirable to serve a salad at least once a day. The fresh green salad plant tones up the flagging appetite, and the oil in the dressing is good for the bowels.

COOK onion and celery in bacon fat five minutes, add flour, tomatoes, water and seasoning. Simmer slowly one hour. Rub through a sieve, season to taste and serve.

PERHAPS you have supper at night. In that case you will need a special set of menus. Miss Shapleigh has prepared a week's menus, suitable for May and arranged for breakfast, dinner and supper. With the menus given on this page, they will afford you, easily, ideas for the meals of the entire month.

May Bills of Fare

Table with columns for Sunday Breakfast, Dinner, Supper, Monday Breakfast, Luncheon, Dinner, Tuesday Breakfast, Luncheon, Dinner, Wednesday Breakfast, Luncheon, Dinner, Thursday Breakfast, Luncheon, Dinner, Friday Breakfast, Luncheon, Dinner, Saturday Breakfast, Luncheon, Dinner, Sunday Breakfast, Dinner, Supper.

CUT cheese in one-inch pieces and wrap each piece in a slice of dried beef. Sauté in butter until cheese melts. Remove shells from eggs, cut each egg in halves, remove yolk and mash.

WASH, pare and cut in very thin slices four potatoes. Place in a frying-pan with four tablespoons dripping, bacon fat or butter; sprinkle over the potatoes, one teaspoon each salt and paprika; cover closely and cook slowly until potatoes are soft and slightly browned.

IN A SAUCEPAN place egg-yolks, lemon-juice or vinegar, and one-third of the butter. Hold saucepan over hot water and stir steadily until the mixture begins to thicken; add the second third of the butter, and finally the last third.

ADD water and cook slowly until the chicken is tender. Wash rice, cut fine the green pepper and the pimento, and fry these in the oil for ten minutes. Add to chicken with tomatoes and seasonings.

SELECT thick pieces of the codfish and soak in cold water overnight. When ready to cook remove from water, sprinkle with paprika and cook in a hot pan slightly buttered, or broil over the coals.

BEAT eggs slightly, add milk, onion-juice and seasoning. Strain into the molds lined with the pimentos. Steam or bake until the custard is firm. Unmold and serve with the white sauce.

TO the finely chopped fish add the eggs, unbeaten, and thoroughly mix with a pestle in a mortar if such a utensil be available; if not, stir and mix with a wooden spoon in your chopping-bowl. Add milk and seasoning, pour into a greased mold, set mold in a pan of hot water, and cook slowly until firm.

REMOVE skin and bones from fish and finely chop. Reserve bones and trimmings for a stock with which to make a chowder.

TO the finely chopped fish add the eggs, unbeaten, and thoroughly mix with a pestle in a mortar if such a utensil be available; if not, stir and mix with a wooden spoon in your chopping-bowl. Add milk and seasoning, pour into a greased mold, set mold in a pan of hot water, and cook slowly until firm.

CUT bacon in tiny dice and fry until crisp. Cut potatoes into small cubes and add to the bacon fat. When thoroughly heated, add salt, pepper and eggs slightly beaten. Cook as an omelet, folding when it is slightly brown. Garnish with parsley.

Tomato Purée: 2 tablespoons bacon fat, 2 stalks celery cut fine, 3 tablespoons flour, 1 quart tomatoes, canned or fresh, 1 pint water, 1 sprig parsley, 1/2 tablespoon sugar, 1 teaspoon paprika.

Combination Grill: 6 slices dried beef, 3 eggs (cooked hard), 3 tomatoes, 1/2 pound cheese, 6 small pickles, 4 slices of toast cut in strips.



# CRISCO makes fried foods as wholesome as they are delicious

*For Frying - For Shortening  
For Cake Making*

**N**O WOMAN who once uses Crisco for frying will ever go back to the old-fashioned way. Crisco-fried foods are so greaseless, so digestible, that they permit the free indulgence in doughnuts, fried potatoes, fritters and other good fried things that appeal to American appetites.

## What Crisco Is

Crisco is the solid white cream of edible vegetable oils. There is nothing else like it. Crisco is tasteless and odorless—more delicate than lard or any animal fat possibly can be. It can offend no one. It is 100% pure, therefore richer than the best butter, which is one-fifth water, curd and salt.

## Why Crisco Excels For Frying

Crisco, being entirely vegetable, gives up its heat so quickly that a protecting crust forms immediately, keeping the fat out of food and the flavor in.

Being tasteless itself, it brings out natural food flavors that are smothered by the unsavory, lardy taste of animal fats.

There is so little absorption in Crisco frying that a pound goes farther than the same amount of lard or butter.

Not a particle of Crisco has to be wasted. Because it absorbs no odor, even from onions, all that is left in the frying pan can be strained and used again and again.

Crisco is pleasant to use, because it does not smoke at frying heat. Butter smokes at a temperature of 329 degrees; lard at 400; Crisco not until it reaches 455 degrees, much hotter than is needed for frying. This keeps your house free from smoke and offensive odor, and your food free from unsightly, indigestible black particles of burnt fat.

Crisco is thoroughly wholesome and economical. In airtight packages, one pound net weight and more, it costs practically the same as bulk lard out of an open tub.



*Crisco comes in this container.  
Accept nothing else.*

**Send 10 cents for this 25 cent book;** "The Whys of Cooking" tells why Crisco makes foods more delicious and digestible. Tells how to set the table and serve meals. Gives over 150 appetizing recipes. Colored illustrations. Written by Janet McKenzie Hill, founder of the Boston Cooking School and editor of "American Cookery." Address Department F-5, The Procter & Gamble Co., Cincinnati, Ohio.



17 Highest Awards

**FOR PURITY**  
*A Medal-Winning Product*  
 IF YOU WANT THE FINEST FLAVOR, ASK FOR  
**SAUER'S PURE FLAVORING EXTRACTS**

Made in Old Virginia, in the Old Virginia Way, with the same method and formulæ used by us for thirty-one years. Vanilla, for instance, can be made practically over night, but Sauer's Vanilla requires more than a year from the time the beans are received until the finished product is turned out. This process, with the high-grade materials used, insures a Vanilla with the true, fine flavor and bouquet.

Quality has made Sauer's  
**THE LARGEST SELLING BRAND**  
 in the U. S., seventeen highest awards at American and European Expositions for  
**Purity, Strength and Fine Flavor**  
 THE C. F. SAUER COMPANY  
 RICHMOND, VIRGINIA

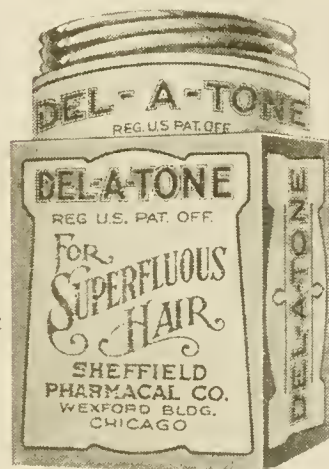


**Ease and Elegance**

**SELF-CONSCIOUSNESS** brings timidity, restrained action and awkwardness. The use of Delatone relieves the mind from anxious watchfulness of movement, and at the same time permits unembarrassed wearing of the sleeveless gowns or sheer sleeves in the

present fashions. Unhindered movement, artless grace and easy elegance are made possible with Delatone. That is why—

**"they all use Delatone"**



Delatone is an old and well-known scientific preparation, for the quick, safe and certain removal of hairy growths, no matter how thick or stubborn.

Beauty specialists recommend Delatone for removal of objectionable hair from face, neck or arms. After application, the skin is clear, firm and hairless.

Druggists sell Delatone; or an original 1-oz. jar will be mailed to any address upon receipt of \$1 by

**THE SHEFFIELD PHARMACAL CO.**  
 Dept. HC., 339 S. Wabash Ave. Chicago, Ill.



A MAY-DAY dance on the greensward breathes the spirit of the old-time May-day. The beruffled, tight-waisted and full-skirted dress of the girls in the picture, and the wigs and knee-breeches of the men, bring back the days when, long ago, the May-pole appeared on the "green" of every town on the first day of May.

John Wolcott Adams, the famous pen-and-ink artist, has designed six pictures especially for the THE DELINEATOR, and this May-day card is the third in the series.

The card can be used for a place-card or as an invitation to a May-day party. The figures of the dancers in their charming and becoming Colonial dress also suggest costumes for May-day festivities. The cards have been printed on "quality" cardboard, and the clever hostess can brighten them with water-colors. Twelve cards will be sent for a stamped, self-addressed envelope.

Address the Entertainment Editor, THE DELINEATOR Service Department, Butterick Building, New York City.

**MAY MERRY-MAKING**

*A May-day Party and a Graduation Frolic*

By Edna Erle Wilson

**T**HE first day of May is not merely the first day of May.

It is May-day, the time when gay baskets of posies mysteriously appear upon door-knobs.

It's altogether a wonderful day, and an especially appropriate time for any social entertainment.

Any one who is planning a party for this date can not do better than follow the traditions which have given the occasion its peculiar charm.

Invitations in the shape of dainty little baskets filled with flowers are particularly pleasing.

The invitations may be written on rolled slips of paper, tied with narrow green ribbons, and concealed among the blossoms. Old-fashioned wording lends an air of quaintness to the missives.

An ye will come to an old-time partie.

At eight o'clock on ye first day o' May, Ye shall be met with a welcome most heartie. For Mistress — is inviting a companie gay.

**W**ILD flowers and quantities of apple and peach blossoms will convert the most staid living-room into a veritable flower-garden.

If the party day arrives before the flowers do, the hostess can make bare branches flower very realistically by pinning on blossoms made of pink crepe-paper.

When the guests arrive, the men are led into one room and the girls into another.

Across one corner of the men's room is stretched a clothes-line, laden with little bags made of various shades of silk.

These bags must be hit with a bow and arrow before they belong to the guests.

Each bag contains a certain number of bone buttons. The purpose of these bags will be discovered only when the men are led into a second room into which the feminine guests disappeared upon their arrival.

**T**HREE above a dark curtain blooms a row of living posies.

These flowers are paper bags, decorated to resemble anything from a bold yellow sunflower to a shy little bluet.

Through holes, blue and brown and black eyes flash.

When an auctioneer mounts the stand and proclaims that the flowers are for sale to the highest bidder, the fun is on and buttons are given up in a reckless manner.

The flowers are auctioned off in regular order and as each one is knocked down to the highest bidder a record is made of the transaction.

The girls must keep their places and their disguises until all the flowers are bought.

The disguises are then discarded and the boys claim their partners for the game of "wishes," which is played at small tables.

The requirements for this game are nothing more than a box standing in the center of the table and the bone buttons which the boys used to bid for the girls. One large button is used to flip the other buttons into the box.

Every one at the table takes a turn, and when a couple has flipped in ten buttons that couple is allowed to make a wish.

These wishes must be made aloud, and will doubtless range from the ridiculous to the sentimental, if not the sublime.

Then it's time for the May-pole dance, without which this merry fête would be incomplete.

As the gay dancers trip around the pole, winding the brightly colored ribbons in and out, they are presented with picturesque favors consisting of folly-bells, beribboned wands and posy-trimmed hats.

**A Graduation Frolic**

**A** GRADUATION frolic is a happy way to close the end of the school year.

High-school and college students alike will enjoy one last good time together, and the more informal the occasion the longer it will live in their memories.

If the affair is to take place in a town or village, no better spot could be selected than some one's deserted barn. If it occurs at college, the gymnasium is the one place suitable.

The invitations are written in the form of a school announcement on stiff white paper, folded once, bookwise.

They bid all the pupils be on hand at a certain hour on a given date, and request that they appear in costume.

Of course this means calico dresses and sun-bonnets for the girls; and overalls, bright ties and big farm hats for the masculine guests.

The room should be decorated for the occasion with strings of lanterns.

Fresh straw may be scattered over the floor, and bales of hay and boxes furnish seats.

Indian blankets may be spread upon the floor, and cushions provide not only a place to sit but also a bright spot of color.

**B**OUGHES of trees and festoons of leaves decorate the walls, and in one corner of the room a stone crock of lemonade is placed.

The container is covered with greenery and a long-handled dipper hangs beside this realistic "spring."

Partners are chosen for the first game of the evening by having the girls retire behind a screen and throw out apples which are tied to long strings.

The boys catch the apples and have as their partners the girls holding the strings to which they are attached.

Booklets with pencils attached are then distributed.

Each guest is then requested to write a description of his or her partner.

Of course the name of the person is not used in the description, but the writer must sign his own name and also give the name of the person whom he is describing.

After a certain length of time has been allowed the papers are collected, numbered and read aloud, the reader giving only the number.

The guests are given cards with as many numerals on them as there are descriptions to be read.

After each number is read the members of the audience must register their guesses.

The writer of the description which evokes the largest number of correct answers wins the prize.

Refreshments are served upon a cloth spread upon the floor. Sandwiches, doughnuts, cookies, apples nuts, raisins and candy make a suitable menu.

**MORE** ideas to make May-day merry! A special menu for the May-day party will be mailed to you upon receipt of a stamped, self-addressed envelope. You may also obtain directions for a May-pole dance and the clever game of "Graduation Romances" by sending a stamped envelope. Address the Entertainment Editor, THE DELINEATOR Service Department, Butterick Building, New York City.

# Kellogg's

## TOASTED CORN FLAKES

*"Won its favor through its flavor"*



*The sweetheart  
of the corn*



**N**ATURE puts sweetness in corn. Kelloggs keep it for you in these rich, crisp, gold-glinting flakes—the original and the favorite. It is the Kellogg's flavor—the secret excellence which cannot be duplicated.

Try Kellogg's now. You will enjoy their oven-freshness; our wax-tite package brings them to you so fresh and sweet that you almost detect the piping-hot aroma drifting from our oven doors. Ask your grocer for Kellogg's; you'll see this signature on the package—

*W. K. Kellogg*

KELLOGG TOASTED CORN FLAKE CO.  
Battle Creek, Mich.

# POMPEIAN

## BEAUTY POWDER



### You, too, Can Have Beauty Instantly!

Men cluster around her. And why not, for who can deny the witchery of a beautiful complexion? A white skin, lustrous and soft as satin, with the rich color glowing in the cheeks.

First a touch of fragrant Pompeian DAY Cream. Work this softening vanishing cream well into the skin, so that the powder will not stick in spots. Now the Pompeian BEAUTY Powder, with its pearly touch and captivating perfume. Then a bit of Pompeian BLOOM on the cheeks. This touch of color adds the bloom of youthful beauty and makes your eyes seem darker and more lustrous. Presto! What a change in a few moments.

**Pompeian DAY Cream (Vanishing).** Keeps the skin smooth and velvety. Removes face shine. Has an exquisite perfume. All druggists, 50c.

**Pompeian BEAUTY Powder.** Adds a lovely clearness to the skin. Stays on unusually long. Pure and harmless.

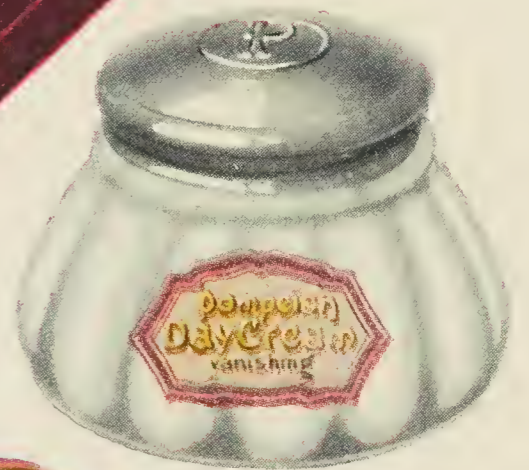
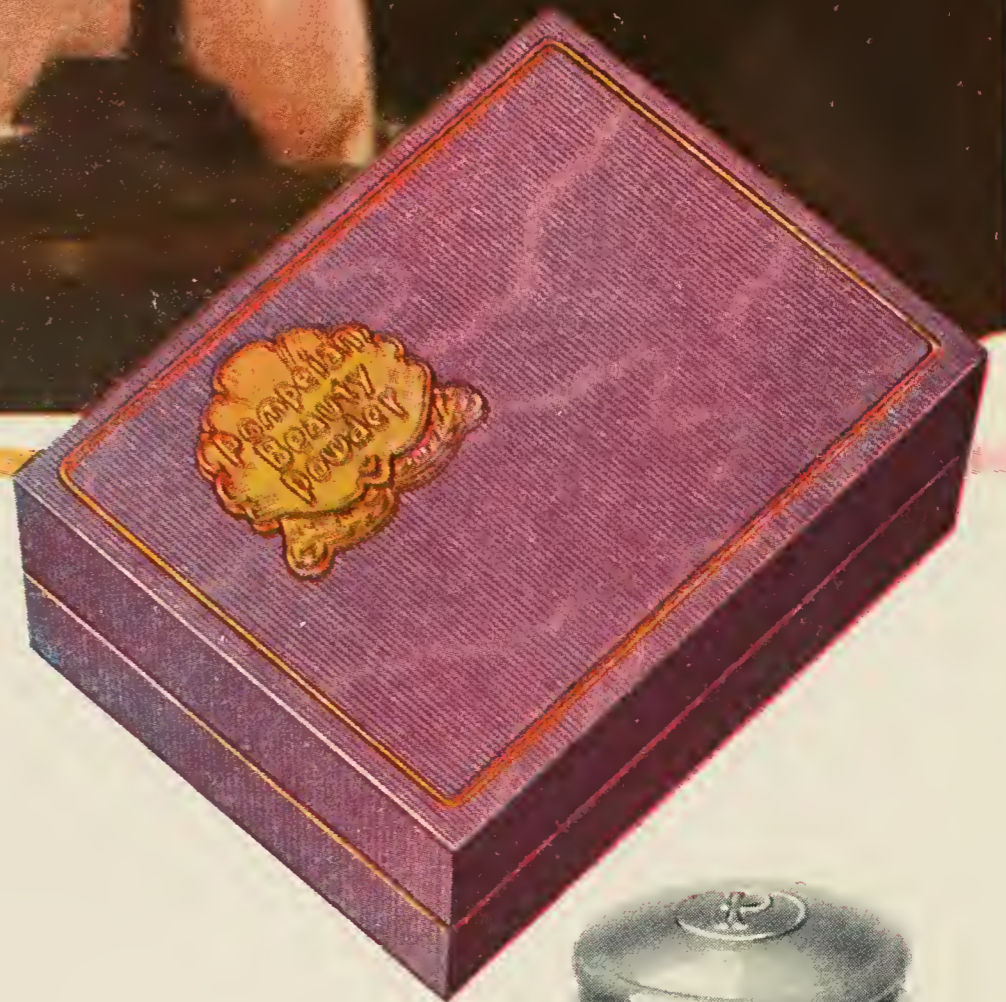
Shades, white, brunette and flesh. All druggists, 50c.

**Pompeian BLOOM.** A rouge that is imperceptible when properly applied. With vanity mirror and French puff; in three shades, light, dark, and medium (the popular shade). All druggists, 50c.

#### Special Half-Box Offer (Positively only one to a family)

To one person only in a family we will send a box of Pompeian BEAUTY Powder (containing exactly one-half regular 50c package) and samples of DAY Cream and BLOOM for only two dimes. With the samples you can make many interesting beauty experiments.

THE POMPEIAN MANUFACTURING COMPANY, 2099 Superior Avenue, Cleveland, Ohio



POMPEIAN CO., 2099 Superior Ave., Cleveland, O.

Gentlemen: Enclosed please find two dimes for which send me your special powder offer. No member of my family has accepted this offer before.

Name.....

Address.....

City.....

State.....

Flesh shade sent unless white or brunette requested



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Mr. C. V. Williams

## THE HOME HE SHOULD HAVE HAD

[Continued from page 1]

her what I had been taught about child-placing in the six months past.

I HAD always thought, and I venture to guess that you had, too, that the process of child-adoption was merely a matter of finding a child that wanted a home and a home that wanted a child, and bringing the two together.

Even this process, a few years ago, was a difficult matter. Folks the world over had a prejudice against the adopted child. They said he wasn't likely to turn out well. So they herded the dependent children in asylums, did what they could for them collectively, and there let the matter stand.

THE DELINEATOR has always taken great pride in the fact that it did so much ten years ago, in its Child-Adoption Campaign, to overcome this prejudice.

The war, too, has changed the psychology of human beings toward the homeless child. For four years our hearts, our homes and our pocketbooks have been wide open to the sufferers of the world, and although our generosity has been directed chiefly toward Europe, the backwash of this deep tide of sympathy is beginning to show in this country.

For instance, more and more people, recalling our earlier work, are asking this magazine to find children for them; more and more we have felt the necessity of going into this wonderful work again.

And it is this feeling that led to the events that in turn led to the intensive education which we are going to share with you women who read this.

SOME months ago we went to several of the foremost child-placing agencies in this country and offered to find homes among our readers for any of the children they might desire to place in our hands.

The agencies received us coldly! Yes, coldly is the word!

In fact, when a DELINEATOR representative first talked to some of the people who are expert in child-placing, she says they turned up their coat collars and shivered.

The reception seemed a little queer, but we quickly discovered that it was not personal.

These people had no objection to baby editors or to household magazines. But they were afraid, deadly afraid, of the layman's blundering hands in the science of child-placing.

THEY love children, these people, and they love them, not because, like you and me, they sentimentalize over them.

They love them because they know the soul and the body of the child as even a mother does not know them.

They love them because they know, as do no other people in the world, the unspeakable sufferings of mind and body that are being visited on tens of thousands of dependent children to-day through stupidity and ignorance.

They love children more than you and I do because, underpaid and overworked, they are devoting their lives to the study of adjusting little children to the hard conditions of the life in which fate has placed them.

There is only a handful of them, these experts.

Painfully, slowly, during the past few years they have developed a science of child-placing.

Quite alone, quite unheralded and unsung, they are putting up one of the most remarkable fights the world has ever known.

They fight for the happiness and well-being of little children.

And they are fighting the ignorant, well-meaning people and the ignorant, vicious people who unconsciously or consciously are trading on the helplessness of the dependent child.

THE science they have developed is a very elaborate one.

It requires on the part of one who would use it, first of all, a dispassionate, well-trained mind.

It requires absolutely straight thinking. Above all it requires sanity and the acquirement of a special technique in the different phases of child study.

No wonder that when the layman offers help the child expert shivers.

I've been looking out of the window again and wondering how I could put on paper the things I've been learning about children.

LET'S take the case of Arthur. Fifteen years ago Arthur was eight years old.

He was a yellow-haired, blue-eyed boy in an orphanage.

Mr. and Mrs. Maxwell wanted to adopt a boy.

They went to the orphanage. The boys were lined up and Arthur, the most attractive-appearing, was chosen.

The Maxwells said they didn't want to know the little fellow's history; that, after all, environment was everything.

The superintendent of the asylum was glad to know this, for he knew little about Arthur and he, too, believed that environment was paramount.

The Maxwells were well-to-do people. To little Arthur was given every opportunity for fine development, except one.

No child-placing expert ever studied him.

TO-DAY Arthur is in another kind of an asylum.

He developed epilepsy when he was fourteen years old, and the Maxwells consider the whole idea of child-adoption a failure.

Let us suppose that instead of fifteen years ago it was now that the Maxwells wished to adopt a boy.

We'll suppose that the asylum, instead of being run by a sentimentalist, has by a rare chance a child-placing expert on its staff.

This is the gist of what would have been told the Maxwells concerning little Arthur:

"Mother—well-meaning, refined, overworked; died of tuberculosis.

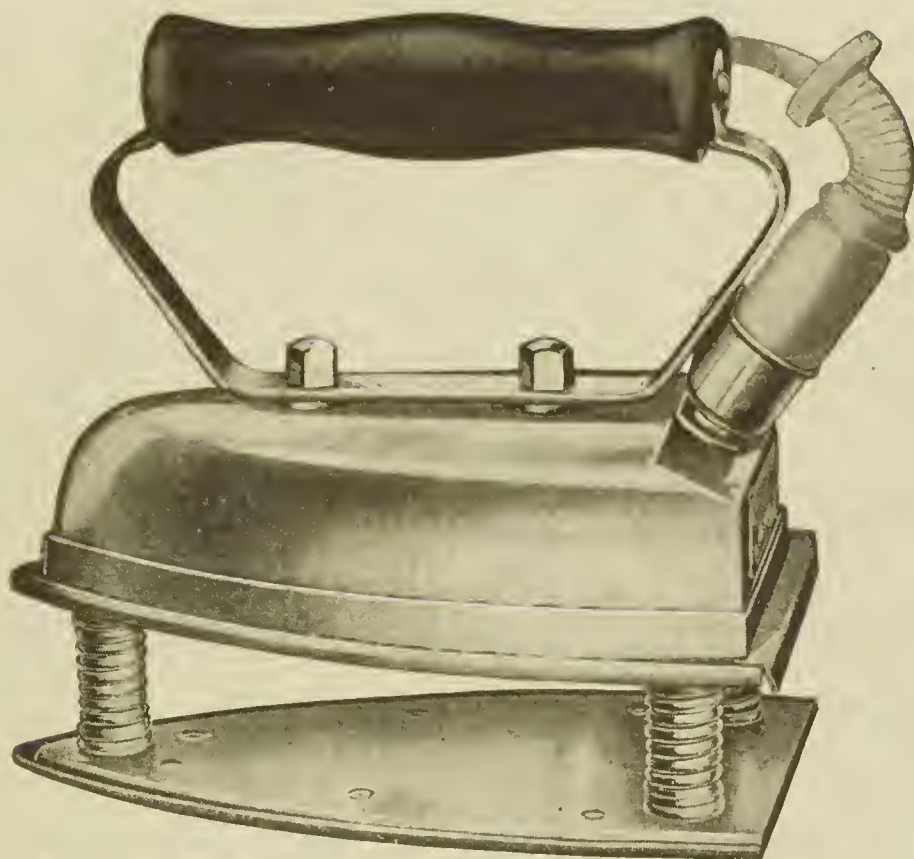
"Father—a periodical drunkard. Never supported his family. His characteristics otherwise unknown.

"Relatives on mother's side, respectable, hard-working people, but too many children of their own to take Arthur. Little information to be had of father's relatives except that two of the family were subject to 'fainting-spells' or 'heart-attacks.'

"Positive Wassermann test made when he entered the orphanage showed Arthur to have a syphilitic taint. Active symptoms now cured, but at puberty trouble often develops in such cases. Intelligence tests show Arthur one year retarded according to age-level tests but striking irregularities demonstrated. Good memory, poor control of mental processes and in manual performance. Particularly good in number work, and has good musical ability. Generally good-natured, but at times exceedingly obstinate and subject to rare short periods of very bad temper. Not a promising boy."

In other words, child-placing is a science.

[Concluded on page 58]

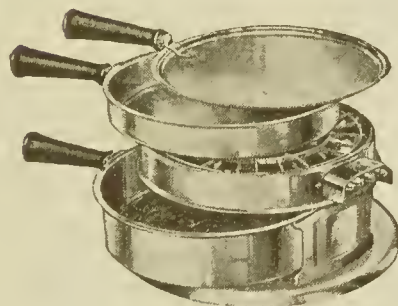


## UNIVERSAL Electric Iron

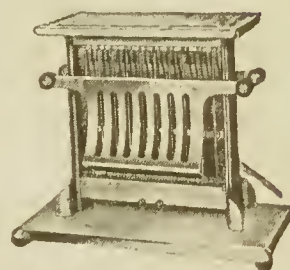
Does away with the dread, drudgery and discomfort of ironing day and saves you the many tiresome steps between the ironing board and stove.

Eliminates the hot kitchen and does in a couple of hours the work that used to take the best part of a day to accomplish.

Greater heat storage capacity does away with "waiting for the iron to heat up" and makes easy work of the heaviest ironing.



UNIVERSAL  
Four Heat Electric Grill  
No. E 984. \$9.50



UNIVERSAL  
Electric Toaster  
No. E 946. \$6.35

UNIVERSAL Electric Home Needs comprise a wide variety of electrical cooking and heating appliances, each one of which has been designed to fill a distinct need in the home.

# UNIVERSAL Home Needs



UNIVERSAL  
Lunch Box  
With Vacuum Bottle  
No. 310. \$4.00



UNIVERSAL  
Bread Maker  
Three Sizes  
\$2.75 to \$4.50

No doubt one or more appliances bearing the UNIVERSAL Trade Mark are already giving satisfactory service in your home. There are probably many others you could use to advantage. With food and domestic help scarce and high in price it takes but a short time for any "Universal" item to pay for itself—and what comfort they bring into your home.

Ask your dealer to show you the UNIVERSAL Line next time you shop. Every piece is guaranteed to do all we claim for it.



### UNIVERSAL Cutlery

Made for every cutting purpose in a variety of patterns, sizes and prices to meet the needs of everyone

On sale at Hardware and Housefurnishing Stores. Electric Appliances at Electric Lighting Companies and Electrical Dealers

Write for free booklet No. 51

LANDERS, FRARY & CLARK  
New Britain - - - - - Connecticut

The Trade Mark Known



in Every Home



# An Invitation to Canada

**U**NDER the stress of War, the Allies have learned many things, chief of which is that they have a common purpose, common ideals and a common humanity. War has made them better acquainted.

In the days of Peace this better acquaintance should continue, particularly between such near and good neighbors as Canada and the United States. It is for this reason that Canadians wish to emphasize that if any Americans decide to visit Canada this summer, they will be more welcome even than in the past.

They will find a country of unique grandeur and beauty if they come, for instance, to the Canadian Rockies. They will travel in Canada over a railway, the service of which has not been impaired by War, to hotels of which the Canadian Pacific is justly proud. They will, moreover, find a standard of comfort which the experienced traveler appreciates.

But, most of all, Canadians desire Americans to know that they wish to get still better acquainted. They like to visit your country and would like you to come and see theirs.

In spite of the War the Canadian Pacific Railway has maintained its organization of offices and agencies in the United States and these are at your service for information and particulars.

*J. W. Heath*

Montreal, Easter, 1919

President  
CANADIAN PACIFIC RAILWAY

### Canadian Pacific Passenger Offices in the United States

Atlanta, Ga., 220 Healey Bldg.; Boston, Mass., 332 Washington St.; Buffalo, N. Y., 11 South Division St.; Chicago, Ill., 140 South Clark St.; Cincinnati, Ohio, 430 Walnut St.; Cleveland, Ohio, 2033 East Ninth St.; Detroit, Mich., 199 Griswold St.; Los Angeles, Cal., 605 So. Spring St.; Minneapolis, Minn., 611 2nd Ave. So.; New York, N. Y., 1231 Broadway, cor. 30th St.; Philadelphia, Pa., 629 Chestnut St.; Pittsburgh, Pa., 340 Sixth Ave.; Portland, Ore., 55 Third St.; St. Louis, Mo., 420 Locust St.; St. Paul, Minn., 379 Robert St.; San Francisco, Cal., 645 Market St.; Seattle, Wash., 608 Second Ave.; Tacoma, Wash., 1113 Pacific Ave.; Washington, D. C., 1419 N. Y. Ave.

PAVENSKE



# The Litmus Test Papers told her that she must check "Acid-Mouth"



A number of small cavities already had formed in this young woman's teeth. She wondered what the cause could be.

A friend advised her to make the Litmus Paper Test. She did so at once, and it was a mighty good thing that she did. For the paper turned pink and told her that she had "Acid-Mouth."

Looking in the mirror, it was but natural for her to imagine what her teeth would look like late in life unless she checked the *tasteless, insidious* acids that gradually weaken the enamel and expose the soft interior—the *very life of a tooth*—to the destructive action of germs.

This girl—now well on her guard—has a reliable dentist examine her teeth twice a year and uses **Pebeco Tooth Paste** regularly twice a day to counteract "Acid-Mouth."

Why is this girl's experience of interest to you? Because you very likely have "Acid-Mouth."

Dental authorities believe that 95 in every 100 persons have "Acid-Mouth" and that it is the chief cause of toothache and tooth decay. Your chances to escape "Acid-Mouth" would therefore seem to be only one in twenty, unless you take proper precautions to check the condition.

What are proper precautions? Go see your dentist more often. Use Pebeco night and morning, because—as the Litmus Paper Test will readily prove to you—it does counteract "Acid-Mouth."

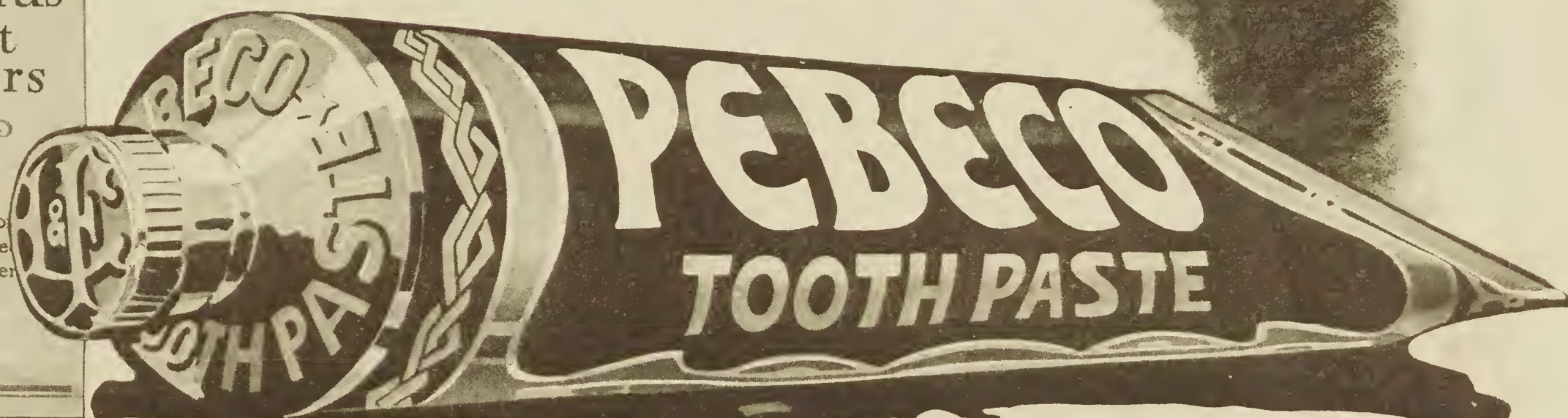
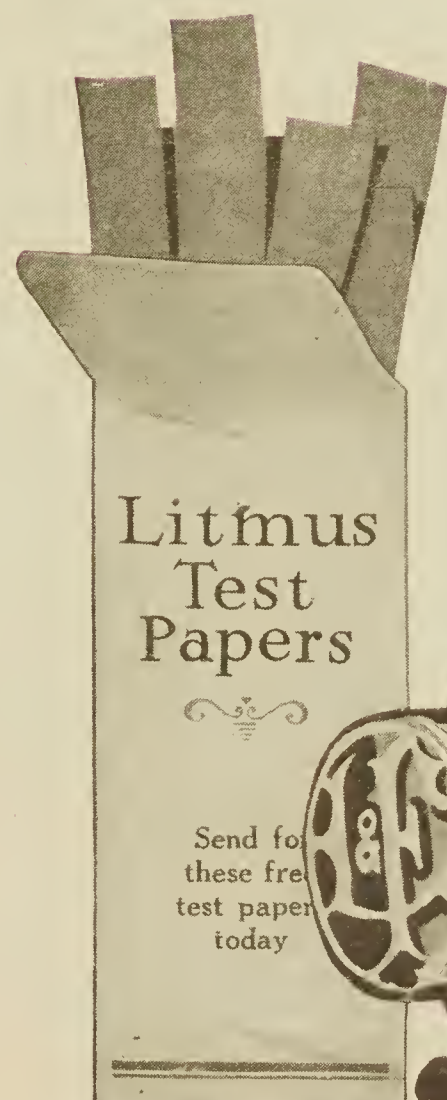
Pebeco Tooth Paste makes other just claims to popularity. It whitens and brightens the teeth, improves the gums, increases the healthy flow of saliva, and endows the whole mouth with a delightful exhilaration. And its flavor is refreshingly undisguised.

## Send for Free Litmus Test Papers

Place one of the blue Litmus Papers on your tongue. If it remains blue, your mouth is free from an unfavorable acid condition. If it turns pink you have "Acid-Mouth." Prove this by brushing your teeth with Pebeco and making another test with a second paper. It will *not* change color. You can buy Pebeco Tooth Paste, with which to make the test, at the drug store where you trade regularly. Pebeco is sold by druggists everywhere.

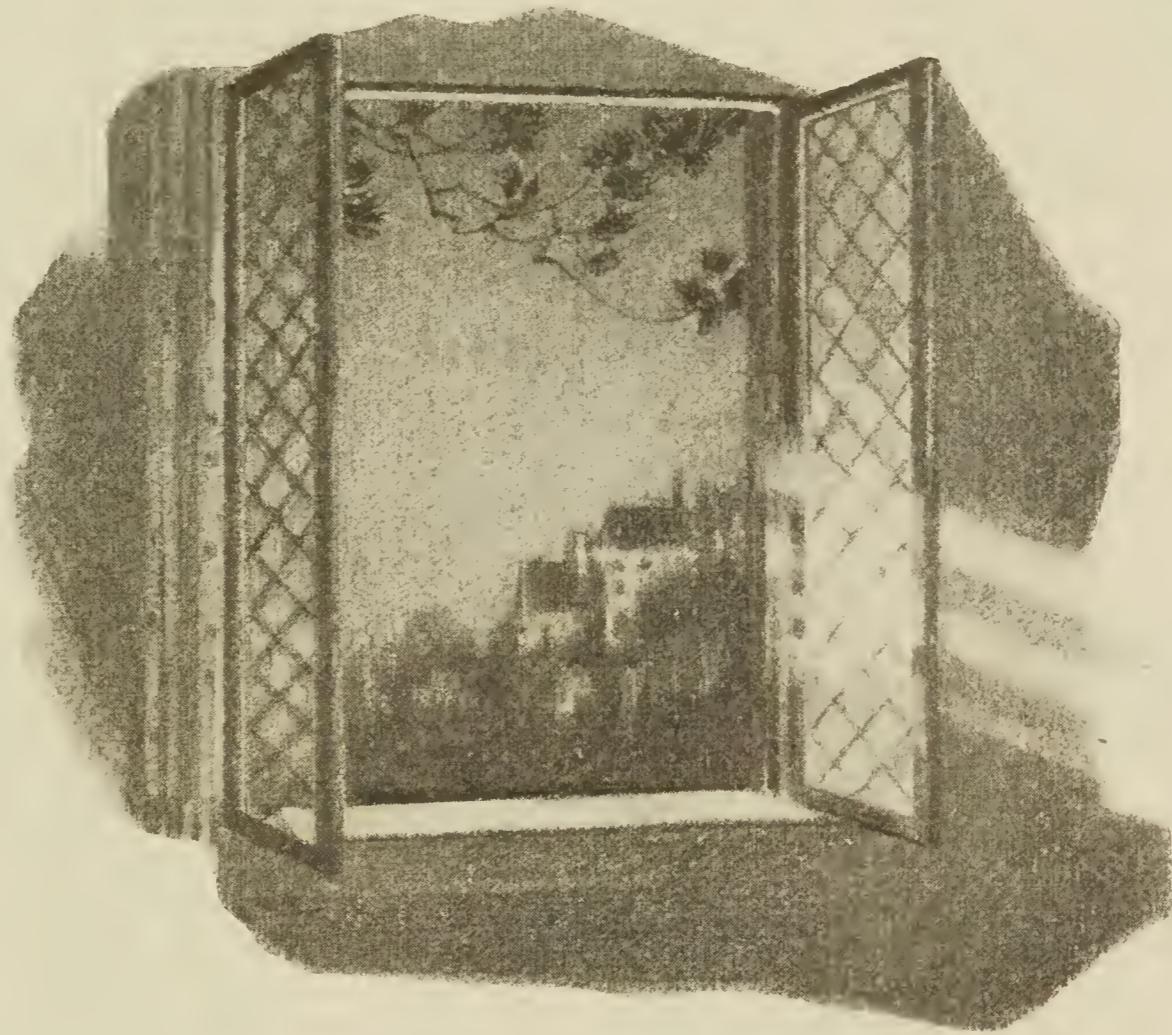
Manufactured by LEHN & FINK, Inc., 120 William Street, N.Y.

Buy  
W. S. S.  
Regularly





# SIMMONS BEDS—Built for Sleep



## Why can't you get better rest

AMERICANS used to feel a secret pride in being labeled "a nation of neurasthenics."

Nowadays they are rather ashamed of it.

Neurasthenia is largely caused by not getting enough sound sleep.

If people would give as much thought to the *sleeping qualities* of a bed as to its looks, there would be fewer "light" sleepers.

The average bed is made as a piece of furniture—sold as a piece of furniture—bought as a piece of furniture.

And hardly a thought from anybody about *sleep!*



**RELAX**—there is the master-secret of sleep!

Possibly you are one of the thousands who seldom get a

clear night's rest. Look to your bed!

Most wooden beds creak a little.

The average metal bed has a loose joint—rattles slightly—feels unsteady.

Or maybe it is the spring that does not fit. One corner or another knocks slightly when you turn over—or it humps or sags.



**THE** right bed invites perfect relaxation. It stands firmly. Its corners lock tight. Push it or pull it by one corner and it moves as one piece—not a rattle, a shake, a lurch, a suspicion of unsteadiness.

The right spring gives gently to the contours, but supports the body—a taut elastic foundation for the mattress. It does not sag

or hump. It fits squarely on the bed.



**YOU** may not know where to find a bed or a spring of this character.

You have only to go to a leading merchant in your section and look at Simmons Metal Beds and Slumber King Springs.

They will not cost you any more than the average bed.

You will get a bed, a spring that *invites sleep*—and moreover finer style, a better choice of styles.

You will have unequalled choice of *Twin Beds*—a separate bed for each sleeper, welcomed everywhere by people of nice feeling.

Perhaps there is a thought here for you the next time you buy a bed or a spring.



SIMMONS COMPANY, KENOSHA, WISCONSIN  
SAN FRANCISCO, CAL. NEWARK, N. J.  
MONTREAL, CAN.







**N**EXT to a fresh coat of paint on porch columns, railings, sills and sashes, there is no better brightener than a scrubbing with P. AND G. —The White Naphtha Soap.

It requires surprisingly little effort and time to do outdoor cleaning with this modern, quick-working soap. Don't scrub too hard. The naphtha, so skillfully combined with the other high-grade ingredients, melts away the dirt merely by contact, without injury to the paint beneath.

See how easily you can keep your house spick and span, inside and out, with this efficient, economical soap. It cleans windows, woodwork, dishes and clothes better and more quickly than any soap you have ever used.



**P AND G.—The White Naphtha Soap**



**P**ROPER SHAMPOOING is what makes your hair beautiful. It brings out all the real life, lustre, natural wave and color, and makes it soft, fresh and luxuriant.

Your hair simply needs frequent and regular washing to keep it beautiful, but it cannot stand the harsh effect of ordinary soap. The free alkali, in ordinary soaps, soon dries the scalp, makes the hair brittle and ruins it. This is why discriminating women use

WATKINS  
**MULSIFIED  
 COCOANUT OIL**  
 FOR  
**SHAMPOOING**

This clear, pure, and entirely greaseless product, cannot possibly injure, and does not dry the scalp or make the hair brittle, no matter how often you use it.

Two or three teaspoonfuls will cleanse the hair and scalp thoroughly. Simply moisten the hair with water and rub it in. It makes an abundance of rich, creamy lather, which rinses out easily, removing every particle of dust, dirt, dandruff and excess oil. The hair dries quickly and evenly, and has the appearance of being much thicker and heavier than it is. It leaves the scalp soft and the hair fine and silky, bright, fresh-looking and fluffy, wavy and easy to do up.

You can get MULSIFIED COCOANUT OIL at any drug store. A bottle should last for months.

If your druggist does not have it, an original bottle will be mailed direct upon receipt of the price.

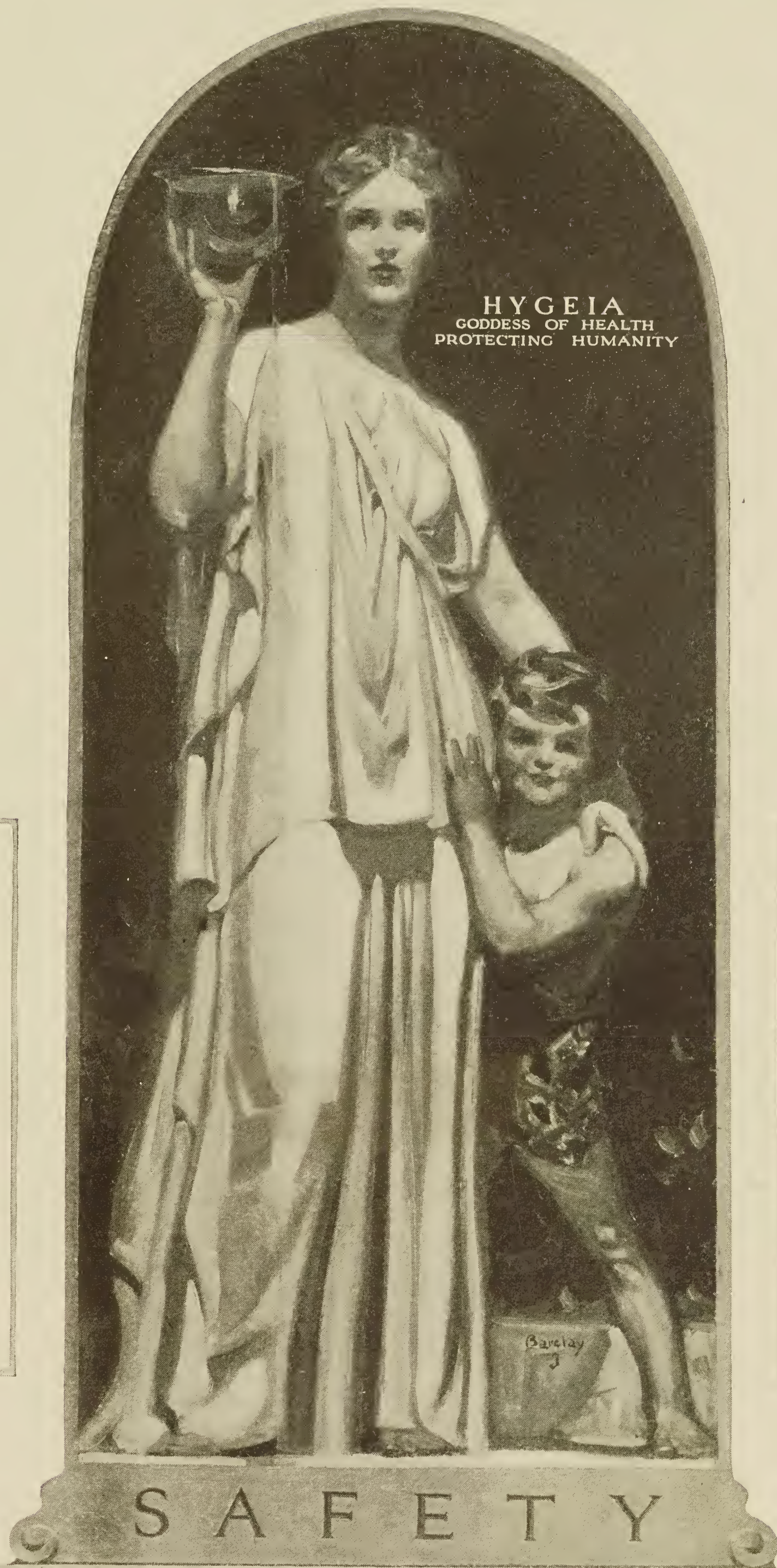
*Splendid for Children.*

**THE R. L. WATKINS CO., Cleveland, Ohio.**

GET THE GENUINE  
 LOOK FOR THIS SIGNATURE  
*R.L. Watkins*  
 ON EVERY ORIGINAL BOTTLE







HYGEIA  
GODDESS OF HEALTH  
PROTECTING HUMANITY

**B & B**

TIME WAS when Hygiene was but little known, and practiced less. Today it is the handmaid of daily affairs.

Bauer & Black has devoted twenty-five years to making first aid in medical science a household word—bringing its beneficence within the reach of all.

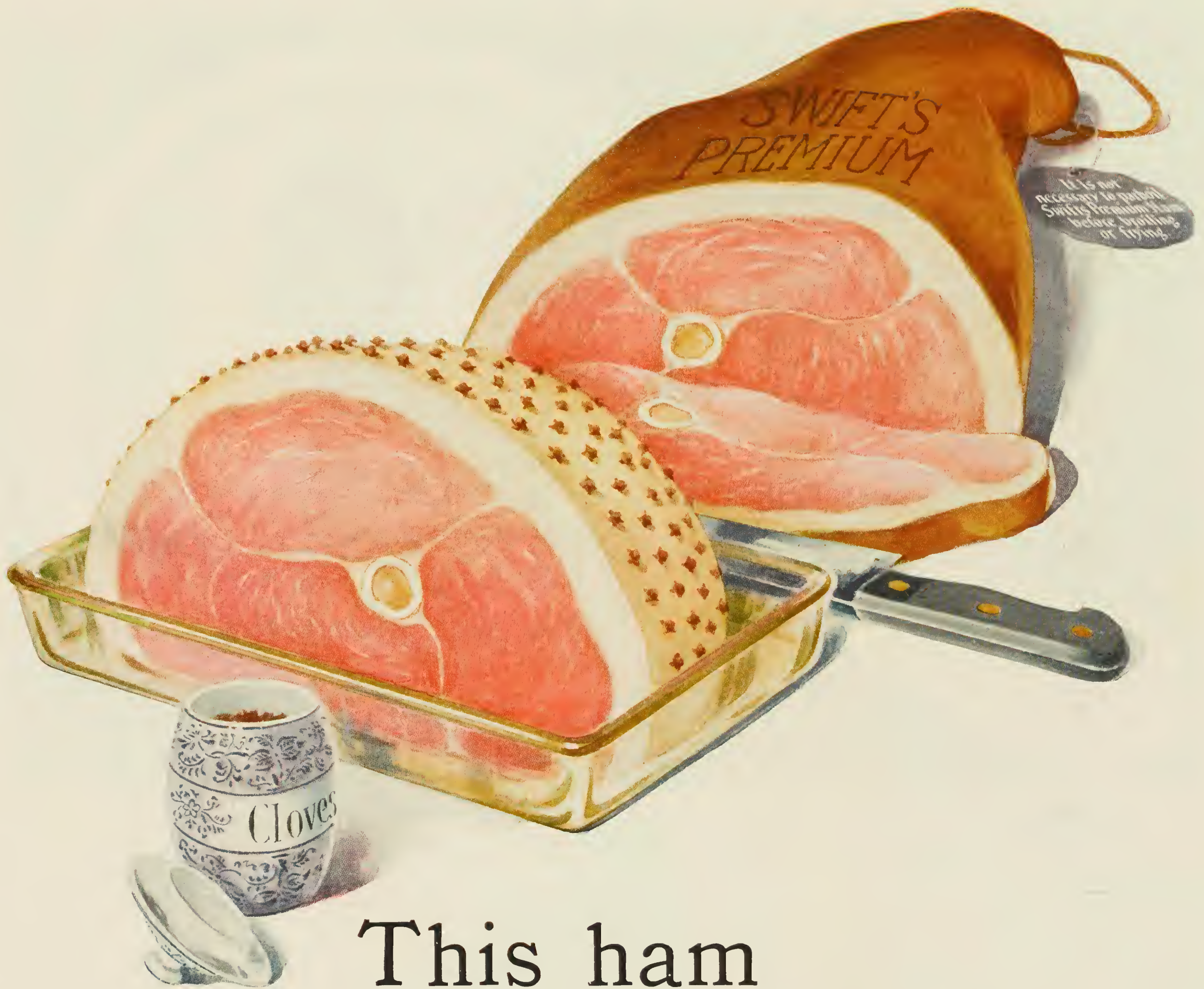
**B & B**

THE PRODUCTS symbolized by the letters B & B have become models in medical practice. They manifest what science and skill can accomplish, ingenuity invent or vigilance create, to safeguard and conserve health.

Bauer & Black has taken Hygiene out of the hospital sanctuary into the everyday world.

**BAUER & BLACK** *Makers of Sterile Surgical Dressings and Allied Products* - Chicago, New York, Toronto





# This ham needs no parboiling!

*Ready when you buy it for baking—broiling—frying*

No long hours of careful parboiling before you actually begin to bake the ham! No overnight soaking! No loss of flavor or nutrition!

The old custom of soaking and parboiling ham before you bake it or broil it, is to draw out its excessive saltiness. This excessive saltiness is entirely due to the method of curing.

Cured with scientific care, Swift's Premium Ham needs no parboiling. Every bit of the meat is mild and delicious—with just enough of the sweet, salty tang on the surface and at the heart of the ham, too!

There is an exactness in the Swift Premium cure that eliminates all guess work. In the Premium process, there is just enough salt, there is just enough sugar, just enough smoking and just enough time allowed to insure that *uniform* flavor which has made fine ham mean "Premium" the world over.

When you see the Swift's Premium wrapper and brand you *know* the ham you are getting. And buy the whole ham. Because your family will enjoy every bit of it, whether it's the part that you boil, or fry, or bake, or broil.

*There is no waste to this delicious Premium Ham.*

*Bake the butt—the soft fat all stuck with spicy cloves! Cut the tender center into slices for broiling or frying—it's so mild it needs no parboiling, either! And then boil the shank and serve it with vegetables—an old-fashioned "boiled dinner." The last morsel is just as delightful as the first!*

*And when the meat is gone, boil the bone with almost any vegetable and get the last bit of that wonderful Premium flavor.*

Swift & Company, U. S. A.

## Swift's Premium Ham



Study your silhouette



*The way you dress your hair*

must be perfectly adapted to the shape of your face if you would make the most of your beauty possibilities. The soft light of lustrous hair is the greatest aid to beauty. It brings out your best features—conceals and softens your less attractive ones.

Every woman can have beautiful, healthy, luxuriant hair. It is entirely a matter of care. Hair should have the same attention as the skin, teeth and fingernails. Wash it frequently. Keep the scalp exquisitely clean with a good shampoo. Give the hair the invigoration and nourishment it needs through the regular use of a pure tonic.

In the Q-ban preparations you will find the complete answer to all hair toilet needs. Each article is the result of careful study—scientifically compounded from the purest ingredients—designed to nourish and preserve the hair, make it more abundant, keep it soft, glossy and help it retain its natural youthful color. For nearly a generation they have proved their genuineness by the complete satisfaction they give.

**Study Your Silhouette!**

There's an ideal way to dress the hair for every type of face. Your shadow picture will reveal the secret. Our booklet in every Q-ban package explains how to get the best results. Or we will gladly mail you a copy if you'll write.

**The Five Q-bans**

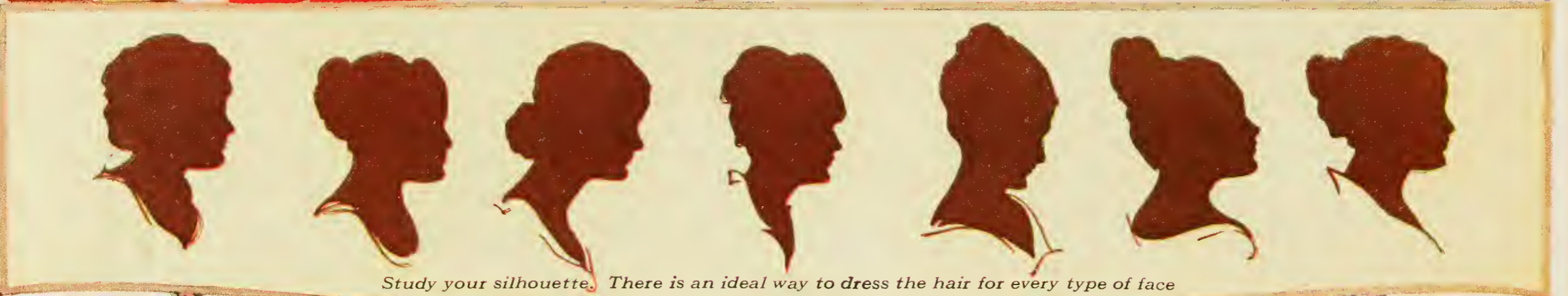
- Q-ban Toilet and Shampoo Soap Price \$0.25
- Q-ban Liquid Shampoo Price .50
- Q-ban Hair Tonic Price \$0.50—1.00
- Q-ban Hair Color Restorer Price .75
- Q-ban Depilatory Price .75

Q-ban preparations are for sale throughout the United States and Canada at drug stores, toilet goods counters or wherever toilet goods are sold.

Hessig-Ellis, Chemists Memphis, Tenn.

**Q-ban**  
TRADE MARK

for the hair



Study your silhouette. There is an ideal way to dress the hair for every type of face









# Give Your Child only California Syrup of Figs

**M**OST children rebel at laxatives. Millions of mothers have learned that even ailing, fretful children gladly take California Syrup of Figs because of its pleasant taste.

**Delicious! Children Love It!**

California Syrup of Figs is such a universal household laxative, proved good for nearly half a century, that it is widely imitated. Do not accept a substitute.

**Always Say "California Syrup of Figs"**

Children of all nations, Great Britain, France, Belgium, Russia, Italy, Australia, Sweden, Norway, South Africa, India, South America, Mexico, Cuba, Canada and the United States **KNOW** and like "California Syrup of Figs."

Grown-ups appreciate it quite as much as little people. Ask for a bottle of the genuine "California Syrup of Figs." At all Drug Stores.

**CALIFORNIA FIG SYRUP COMPANY**  
San Francisco, Cal. Wheeling, W. Va.



# 50 CASH PRIZES

You May Easily Win—Costs Nothing to Try



What points of similarity can you think of between these two World Champions? The Best 50 Answers will win the 50 Cash Prizes. **And Here Are the Prizes:**

<b>PRIZES</b>	1st Prize \$500.00	4th Prize \$50.00	21st to 35th Prizes (each) \$5.00
	2nd Prize 300.00	5th Prize 25.00	36th to 45th Prizes (each) 2.50
	3rd Prize 100.00	6th to 20th Prizes (each) 10.00	46th to 50th Prizes (each) 1.00

To ENTER this contest, you ought to read our intensely interesting booklet, which we will send you, FREE, and which tells, in detail, just how these great world records were made and this great success attained. No one, anxious for success in life, should fail to read it. It also gives you many pointers of help in this contest, because it tells of the connection between Segis Fayne Johanna, the \$150,000 official Champion Cow of the World, "The Liquid Veneer Cow," and

## LIQUID VENEER

Read and study this ad and the story carefully, and then send us a list of NOT MORE THAN EIGHT points of similarity that you can think of between these two World Champions. For instance, "Both are World Champions," "Both are owned by the same people," "Both are doing great patriotic work."

As soon as possible after the close of the contest on June 1, 1919, the judges will award the Prizes listed above. Full details are contained in Rules which accompany every booklet.

FREE, to every contestant, a large and beautiful colored reproduction of a wonderful painting of Segis Fayne Johanna, suitable for framing. It is a work of art and will be sent whether you win a cash prize or not.

Remember, Liquid Veneer transforms the furniture and woodwork of the mustiest, dullest room in the world, into one of polished cleanliness, sanitation and beauty; it leaves a perfectly dry surface, free from oil and grease, making old furniture and woodwork look just like new; it feeds or

nourishes the varnish of pianos, furniture and woodwork and makes the finish last very much longer, improving its appearance all the time instead of forming incrustations; it actually repairs the damage caused by the use of worthless or unsuitable preparations.

All this is accomplished by simply dusting every day with a piece of cheese cloth moistened with Liquid Veneer. A 50c bottle often saves \$50.00 that might otherwise be spent in refinishing. Wonderful for your piano, victrola, furniture, woodwork, floors, fixtures, tile, linoleum, brass and nickel.

**Clip the Coupon Now Before You Forget.** This opportunity will not appear in this magazine again. Send in your entry NOW.

BUFFALO SPECIALTY CO.  
370 Ellicott St., Buffalo, N. Y.

Gentlemen:  
I desire to enter the Liquid Veneer Cow Contest and request you to send me, FREE, a copy of the story offered in your advertisement, and a copy of the rules.

Name \_\_\_\_\_

Town \_\_\_\_\_

State \_\_\_\_\_

BUFFALO SPECIALTY CO., 370 Ellicott St., Buffalo, N. Y.



**KEEP YOUR SHOES NEAT**

# 2 IN 1 SHOE POLISHES

**SAVE THE LEATHER**  
LIQUIDS AND PASTES FOR BLACK, WHITE,  
TAN AND OX-BLOOD (DARK BROWN) SHOES.



THE F.F. DALLEY CORPORATIONS LTD.  
BUFFALO NEW YORK HAMILTON CANADA







## IN PAWN TO A THRONE

[Continued from page 14]

It was such a night as it had been five years ago, when she had stolen from her bed to visit the garden, and the sight of the statue now, tall and lifelike, awakened in the girl's being mysteries yet half-whispered and vaguely felt.

She did not have the impulse to go into the garden and kiss the statue; but her imagination conjured up the face and form of the son of the Crown Prince of Greece beside the statue—a short, heavy, dull-looking fellow, Prussian in head and forehead, Prussian in the curve of the lips; and although the time had not yet come when a Prussian stood for everything abnormal, barbarous and vile, yet the sensitive being of Artemis fancied in the form that rose beside the splendid grace of the Grecian marble an alien to her civilization, an alien to the sacred covenants of life, an alien to the holiness of life itself.

"WILL you not speak, Artemis, or did you not understand?" the old man inquired with a tremor of impatience in his voice.

"A Greek deputation has been sent to ask you to become the mother of our future kings."

"It is waiting to hear whether a Bysas will render a royal alien race Greek in blood and in feeling."

"Must I speak to-night, *monseigneur grand-father?*"

"Perhaps it would not be fair. Go to your room and sleep. To-morrow morning come to me with your answer. It must not be said that a Bysas was forced into giving a promise. It must come from your heart and your conscience. Good night!"

Artemis rose, and bade him good night.

In her room, before her *ikonostase*, she prayed long and earnestly.

It was not the prayer for the welfare of her race which she offered nightly.

For the first time in her fifteen years she prayed for herself; she prayed for guidance, and above all for strength to school herself to accept a fate which instinctively she wished to avoid.

TO-NIGHT she had been asked to fulfil no heroic rôle; only to marry; to become the consort of a man she did not know, whose face gave her anything but courage.

And because she had never imagined such a possibility, she stood revolted before it.

While praying for strength to comply with her destiny, she kept thinking of Christ and how He had asked to have the cup taken away from His lips.

And even while praying, her thoughts had become wild, her attention had refused to remain on the *ikonostase* before which generations of Bysases had asked from the Powers Above the power to do their duty on earth below.

For a long time Artemis stood before the saints without receiving the help and support she was seeking.

Finally, discouraged, she left them and went over to the window.

Wrapped in her dressing-gown, she made herself comfortable on her sofa, and sat gazing out into the night.

GRADUALLY she began to reason with herself.

After all, why should she not marry the heir to the throne of Greece?

It is true that he was nobody's hero to look at, and those who knew him reported him nothing out of the ordinary mentally.

Still, what right had she to think whether he personally pleased her or not? Hellas was asking her to do her duty. Her whole life had led to this.

The oft-repeated words of Kapetan Bysas returned to her, as if they were the only message the waves could bring to her:

"Be ready to do your part, and never count the cost!"

And indeed the waves *did* begin repeating the sentence over and over again.

She scourged herself into humility, a humility so rebellious as to become feverish.

She lashed herself into submission, a submission so insubordinate as to be anarchical.

FINALLY humor came to the rescue—humor, the life-belt of a civilized human being.

"After all, what are my objections to him? That he does not look like the statue down there? Well, I can't marry a statue."

Yet she could not laugh away her instinctive revolt any more than she could pray it away.

The night was still dominated by the statue, which spoke to Artemis of mysteries stronger than realities.

She abandoned herself for a while to that mysterious reality; then she pulled herself together.

"Artemis Bysas, you are contemptible. Your great-grandfather is right: Nature has failed the family."

"Even as a woman you are a failure, since you question whether you like your duty or not."

For a moment the girl wondered if she had not better go straight to her great-grandfather's room, give him her word now, bind herself, and end her misery of indecision.

Only the late hour prevented her settling the matter immediately.

"You shall give your word to-morrow, and you shall do your duty without counting the price," she said to herself firmly.

In this mood she fell asleep on her sofa.

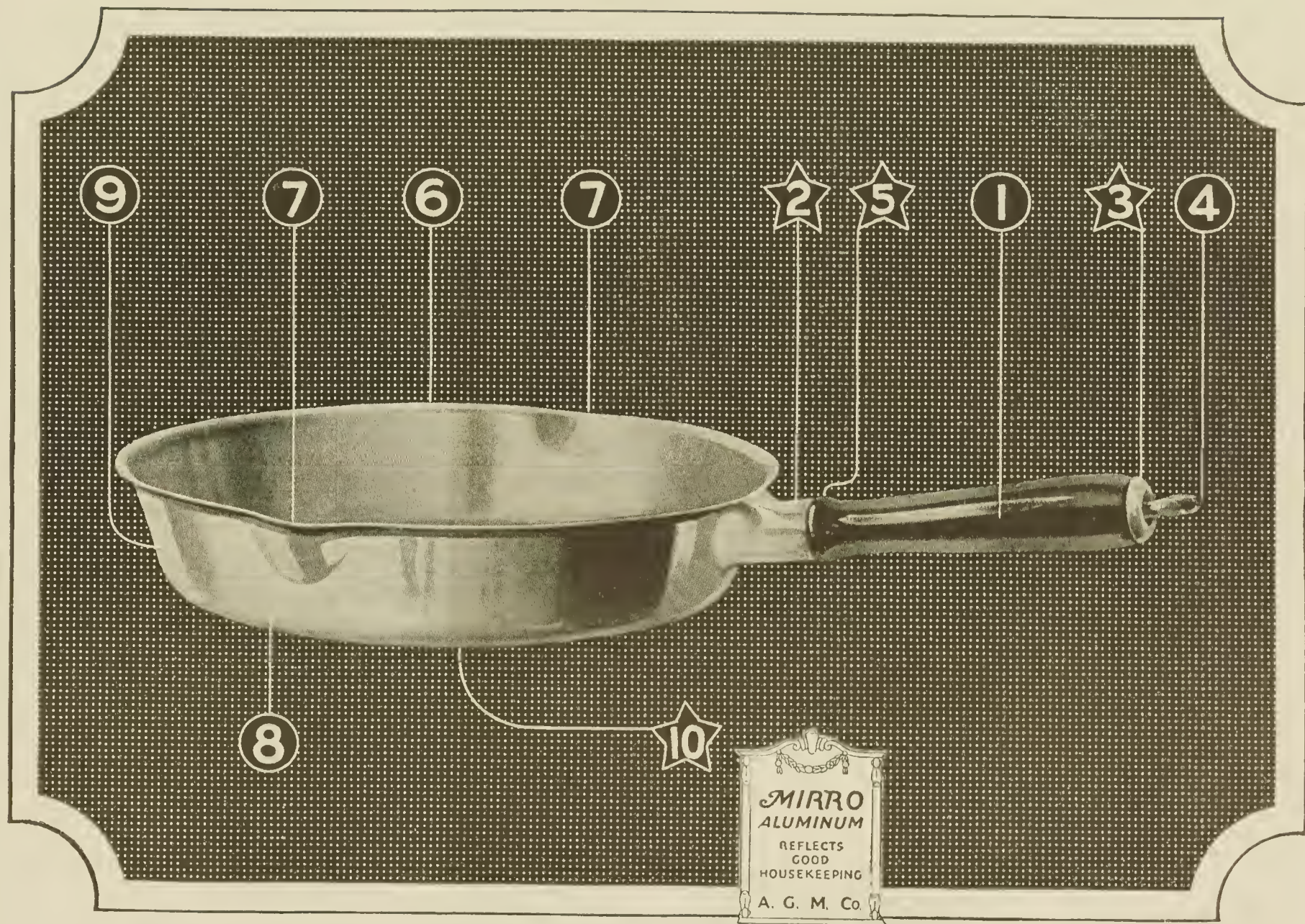
SHE awoke with a start as she felt that some one was close to her—some one gently trying to waken her.

She opened her eyes and found herself supported by the kindly arm of Dr. Kastriotis.

His manner portended grave tidings.

"What is it?" she cried. "I fell asleep here. I shall go to bed presently. What is the matter?"

[To be continued]



## Every Day Is Fry Day to This Ten-Featured Mirro Fry Pan

A fry pan is either a lifetime friend or a daily annoyance. One single, solitary shortcoming will outweigh a host of qualities that are good.

Here, though, is a Fry Pan that "measures up" a full hundred per cent, every day, from every standpoint of beauty, durability, convenience, and all 'round dependability. Of course it's a Mirro Fry Pan.

Mark these features, if you please: (1) The ebonized handle is replaceable, which means that the durability of the article is not measured by that of the handle alone. ☆(2) The handle socket is welded on—no wobbling—this is an exclusive Mirro feature.

☆(3) The handle has a metal cap to prevent splitting—another exclusive Mirro feature. (4) Bolt with eye for hanging. ☆(5) Prongs

are built into socket to prevent handle from turning, still another exclusive Mirro feature. There is nothing about the handle to slip or give.

(6) The smooth flaring edge is wear-resisting and easy to clean. (7) Fry Pan is double-lipped for easy pouring with either hand. (8) Smooth, rounded corners cannot collect grease, and also add to the ease of cleaning.

(9) This is the famous Mirro finish, and ☆(10) is the Mirro trade-mark stamped into the bottom of every piece, a guarantee of excellence throughout.

A quarter century experience is wrought into every Mirro article. And Mirro Aluminum, with its unusual features, is sold at a price that is truly moderate. Better dealers everywhere have it.

### Aluminum Goods Manufacturing Company

General Offices: Manitowoc, Wis., U. S. A.

Makers of Everything in Aluminum

# MIRRO ALUMINUM

Reflects  
Good Housekeeping



# VIVAUDOU'S MAVIS

CREAM  
FACE POWDER  
TALC



*Irresistible!*

VIVAUDOU  
PARIS-NEW YORK

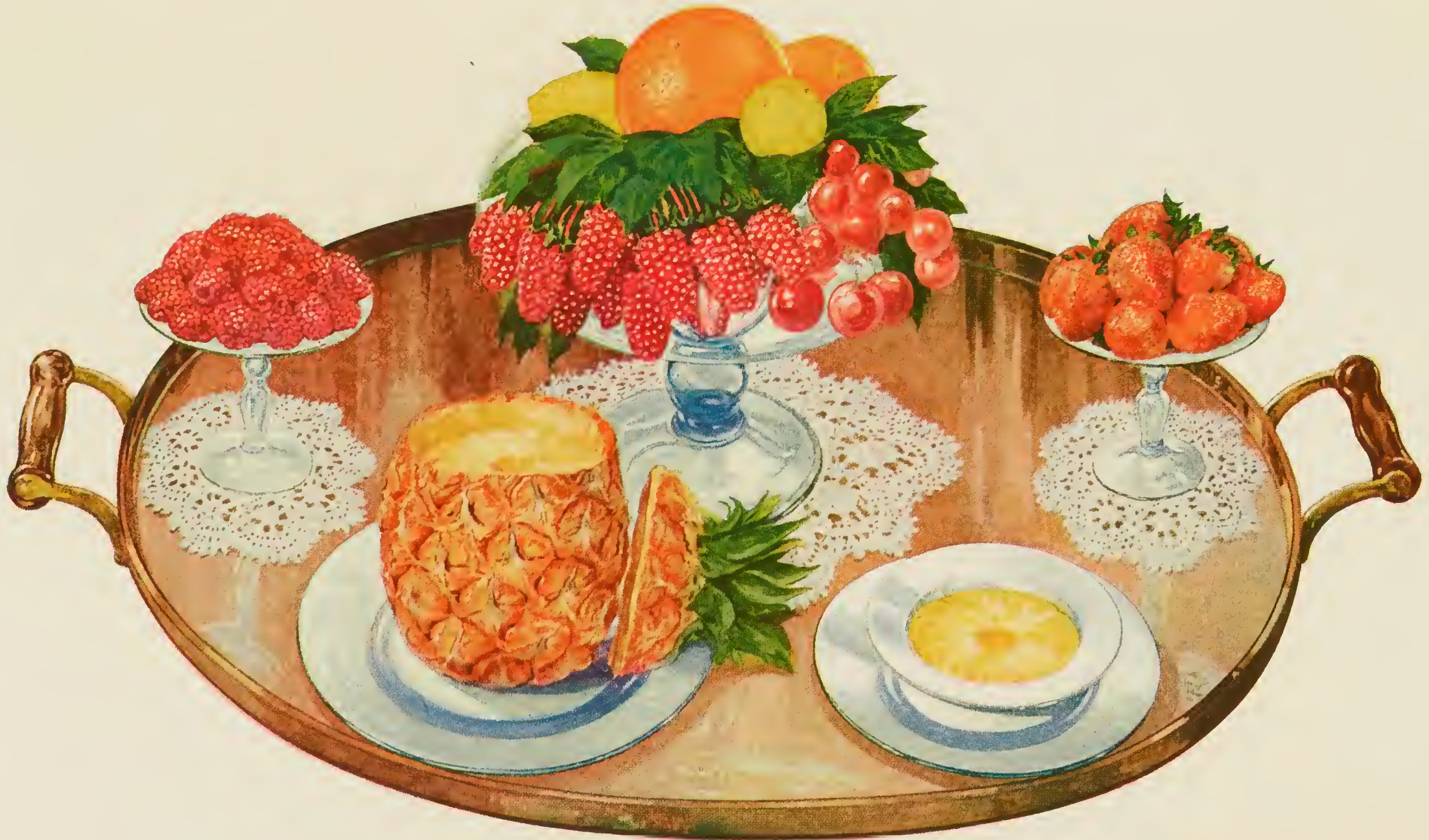


50¢

50¢

25¢

Send 15c to Vivaudou, Times Building, New York, for a generous sample of Mavis Extract



# A Banquet of Fruit

Is at Your Instant Call in Jiffy-Jell Desserts

## Real-Fruit Dainties

There is nothing artificial, nothing unreal about Jiffy-Jell fruit desserts.

They are flavored with fruit-juice essences—highly condensed—in liquid form, in vials. They bring you the delights of fruit, the healthfulness of fruit. And they bring them now, when you need fruit most, at a fraction of what fruit costs.

You have your choice of the finest fruits, and each fruit flavor is made from the fruit itself.

You get a wealth of flavor. We use half a Pineapple to make the flavor for one Jiffy-Jell dessert. We use 65 Loganberries to flavor another—all condensed in one small vial.

You get the fragrant fresh-fruit flavor, because we seal it up. The fruit essence is retained in glass—a bottle in each package—until you are ready to use it.

And you get these exquisite, real-fruit desserts at a very little price. Jiffy-Jell costs no more than other quick gelatine dainties. A single package serves six people in mold form, or twelve if you whip the jell. All for 12½ cents—far less than pies or puddings cost.

Try this rich fruity dainty. Fresh fruits are costly now. Canned fruits are not abundant. Jiffy-Jell brings you their delights and their benefits in convenient, economical form. It will change your whole conception of quick gelatine desserts.



Richly Flavored With Condensed Fruit Juices—Essences in Vials  
A Bottle in Each Package

## We Give Dessert Molds

To urge a test of Jiffy-Jell we offer more than double value in Aluminum Dessert Molds. See the six offers below.

Jiffy-Jell comes ready-sweetened, in proper color and acidulated. So you simply add boiling water, then the flavor from the vial, and pour in molds to cool.

These new-style molds, both large and small, enable you to serve it in inviting ways.

Order two flavors now. We suggest Loganberry or Pineapple for a dessert, and either Lime or Mint. Then send the coupon and say what molds you want.

## Salad and Garnish Jells

Lime flavor—made from lime fruit—makes tart, green salad jell. Serve with your salads, or mix the salad in before cooling. Use cooked or uncooked vegetables. Leftovers are thus made appetizing. Or mix in meat scraps and make a delicious meat loaf—meat in aspic.

Mint flavor—made from mint leaves—makes a garnish jell, rich in fresh-mint flavor. Serve with roast lamb or cold meats.

Cut out the coupon so you won't forget to order. Jiffy-Jell dainties are too good to miss, and nothing else offers you anything like them. We promise you a surprise.



Healthful Fruit-Juice Desserts

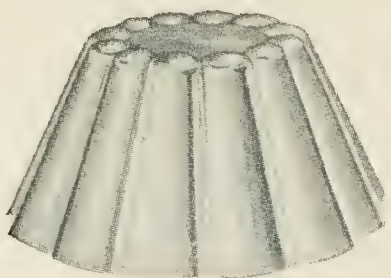
# Jiffy-Jell

The New-Style Quick Gelatine Dainty

The Only Dessert and Salad Jell with Real Fruit Flavors in Essence Form, in Vials.



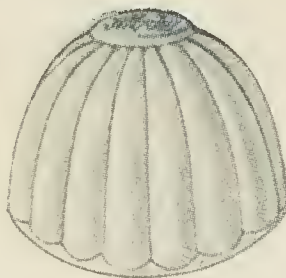
## Dessert Molds for Users—Six Mold Offers



Style 6



Style 5



Style 4

Buy from your grocer two packages of Jiffy-Jell, then send this coupon to us.

Enclose 10c—cost of mailing only—and we will send you three Individual Dessert Molds in assorted styles as pictured. They are pure aluminum.

Or enclose 20c and we will send six of these molds—enough to serve a full package of Jiffy-Jell. The value is 60c per set.

Or enclose 10c—cost of mailing only—and we will send your choice of these larger aluminum molds, valued at 50c each.

Pint Dessert Mold, heart shaped. (B)  
Or Pint Dessert Mold, fluted. (C)  
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10 Flavors in Glass Vials One in Each Package

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Two Packages for 25 Cents



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## Bright Flowers for Shut-Ins

By Sade Oppenheimer

IN THE military hospitals the authorities say that the sick soldiers like bright flowers, and the brighter the blossoms are, the better they like them.

Flowering plants are more acceptable than cut flowers, for the man in bed may feast his eyes on them for weeks instead of days, and then also they are less trouble for the busy nurse.

Instead, then, of roses or violets, which wither in a day or two, send to the sick soldier potted tulips in red or yellow, pink azaleas, fuchsias or acacias.

To any shut-in a window-box of petunias, phlox, heliotrope, nasturtiums and ignonette will be a source of never-ending joy during the Summer months.

A FLORIST in one of the large cities was asked what kinds of flowers men buy today.

"Well, men act in a florist's shop very much as they do in a restaurant—that is, the majority of men. They look over the display just as they examine the menu, and order carnations in the one case and steak in the other.

"Of course," he went on, "some men always order roses—red roses. And then there are women who demand orchids. They don't appreciate orchids, but they want them because they are expensive and are considered smart."

A flower which is held in high feminine favor is the violet, but the blight which has attacked the violet has practically forced it out of the flower world for a time.

The war has had its effect upon even the flowers. The tulip, the iris, and the other bulb-plants will be very scarce for some time, because hundreds of thousands of bulbs were lost on the submarined ships.

The bulb is a native of Holland, and America has depended largely upon the foreign market.

TO-DAY we smile at the words of our grandfathers and great-grandfathers who were prone to give to flowers a sentimental or a didactic meaning.

We do not stop to ask why we wish to make flowers the medium for the expression of sympathy, congratulation, affection or simple friendliness.

Deep in our hearts we feel there is a graciousness about flowers which man-made things can only imitate and never equal.

Then there is the sheer beauty of flowers, which is the beauty of the brook and the sky and the open fields.

We can not give our friends brooks or clouds or meadows, but we can give them flowers.

From the saucy crocus which peeps above the ground before the last snow has disappeared, to the hardy asters the hard Autumn frosts strike down, there is an ever-changing, ever-colorful procession of blossoms.

IN MAY the delicate trailing arbutus, the glistening snowdrop and the bright crocus are gone, but the fragrant hyacinth, the yellow daffodil, the purple iris and the vivid tulip linger in the garden.

The snowy dogwood, the black-faced daisies, the violets and the fruit-blossoms are in the height of their glory. Then there are a host of newcomers—peonies, phlox, lilies-of-the-valley, columbine, pansies, wallflowers, rhododendrons and lilacs.

SMALL wonder that in olden times May was the month of months for flower-giving. The May-basket can be full to overflowing, not only on May-day, but on every day of the month.

The flowers of May retain the charm and the freshness of Spring while they suggest the full glory of the coming Summer.

If, in May, you would add to your friends' joy of living, give them flowers from the wealth of May blossoms. If you wish the flowers to be peculiarly a gift of May, choose lilacs. May is truly "lilac-time."

EACH month has its own flowers. Tulips are never so vivid as in March, nor roses so nearly perfect as in June. If you do not know what flowers to give, choose the flower which belongs to the month in which you make your offering.

TO-DAY you are bound by no rules in flower-giving. The only relief of the old-time flower conventions is the bridal bouquet with its lilies-of-the-valley and orange-blossoms.

Red and yellow and pink have taken their place with the purple and white at funeral services.

Formal, set bouquets and floral pieces have gone the way of the old conventions. The simple, natural beauty of the flowers has come into its own.

NOW and then a touch of the old ideas may seem to guide our choice of flowers. One day in April a city man rushed into a florist's shop to buy flowers to take to a friend in the hospital camp. But when he proudly displayed the flowers, his wife threw up her hands in horror. He had purchased Easter lilies!


THERE is more, however, than the association of solemnity which clings to Easter lilies to make them ill-fitted for a bare white hospital room.

Tulips or daffodils, iris or daisies give the bright, cheerful note which the sick-room needs and which is utterly lacking in the dead-white, formal perfection of the lilies.

One choice, perhaps, would have been more fatal than the lilies—tuberose. For in addition to their sad associations, they carry with them a strong fragrance.

Heavy odors, however sweet, have no place in the sick-room.

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## CORRECT DRESS FOR COUNTRY WEAR

*The Country Club Suit and Sport Accessories*

*Smart Clothes for the Golf Links*

THE formality of the informal out-of-town costume for men is one of those intricate masculine problems that must frequently be solved by the women of the family. For, after all, it is the woman who takes the most interest and pride in all matters of fashion, not only for herself but for her husband, brothers and sons. We are therefore showing this month the typical suit and accessories for country and sports wear so that she may keep in touch with the changes in style, and in the small details of dress that make so much difference in man's conventional dress. The niceties of style and the correct grooming of the man of good taste is even more carefully carried out, though less studied in effect perhaps, for country wear, than for town. Unfortunately this is not a case of "When in Rome do as the Romans do" for the smartly clad man would soon come to grief if he followed the precepts of his country brothers.

Many men believe that any suit is a good suit for country wear, and man is never more obstinate than when he is determined to wear that cherished cap long since relegated to the ash heap and surreptitiously rescued by him. It is with trepidation, and trembling, armed with tact and prayer, that most women try to cajole, lure, guide, and push their husbands into the correct dress for play wear. Fashion is a misleading lady who places much form in informal costumes and causes more men to go astray in the fields of sports than in the well-defined limits of evening dress.

MUCH of the fascination that suburban life and the golf links hold for men is due to the informal dress that is permissible on such occasions. Men regard sports as a legitimate escape from regulation city clothes, and believe that in their hours off duty they are lawfully entitled to a little freedom from their conventional somber dress. Even the business man who never under any circumstances allows himself to swerve from his blue-serge suit and derby hat three hundred days a year has been known to break out under Spring fever and put on golfing togs. But it is in-

deed a wise man who knows how far he may go when he ventures out of the conventional and goes no further. We once saw this strikingly illustrated on the course by one of those men who are never separated from their regulation clothes. He had been lured into a bright-red sweater by the advice of his friends but no hint, jest or urging could induce him to change his beloved derby for a sports hat or cap, and he stood on the green, derided and sweated, the cynosure of all eyes.

THE suit on the left may be worn throughout the day, either at the country club, for motoring or driving or for sports wear if one is not going in especially for a golf or tennis match. It is even quite good style for tea at one's own place or at the club. The coat is the new slot-seam model with a half-belt in back. These slot seams give plenty of free play across the shoulders without the loose baggy effect of the straight coat that so many men dislike. The sleeves of the coat and the trousers are cut on slightly narrower lines this season, and the suit gives a well-set-up, trim air that always appeals to men. A suit of this type is perfectly all right for a man to wear in town to business in the morning if he expects to go to the country or his club later on in the day.

IN THE center we show the conventional golfing costume of tweed coat, knickerbockers, heavy woolen golf stockings and hob-nailed shoes. Many men like a suit of this style for hiking wear, too. It would be a very good idea to order a pair of long trousers at the same time, as well as knickerbockers, for the coat is very good-looking. You could then wear the suit for general use in the country, or even in town for business if necessary. The knickerbockers have a three-inch cuff on the bottom so that there will be no danger of a gap in case the stockings slip. They are also cut on slightly narrower lines than formerly used. Suits of the type illustrated here are generally made up in

tweeds, mixtures, homespuns and hard-finished materials. Large patch pockets form a distinctive feature of the sports suit and the narrow belt is used a great deal.

The sleeveless sweater of the military or naval style is extremely popular for out-of-town wear. It makes a practical and comfortable garment and men often like it better than a coat as it does not hamper the arms. It is especially nice for golf and tennis, and in the early Spring it can be worn under a light coat on chilly days. The sleeveless sweater is also used for camping.

THIS season the negligée shirt that is smart will be made with an attached collar, but it is a collar cut on such good lines that it is quite wearable even in the dog-days, or when one is breaking or making a record on the last hole in the course. The open neck sports shirt of the last few years is now quite a thing of the past; it is no longer considered good form for any kind of country wear.

The tie that is most generally worn with the negligée shirt of this character is either the four-in-hand or the bow tie. Some men prefer the four-in-hand but either is correct, and they are usually made of fancy silk. In these soft ties men exercise their taste for color, and the silk can be striped or dotted, or plain.

In the matter of hats even the best-trained men revert to type, and will invariably choose a cap. For country it is quite good style for riding, motoring, golfing, fishing, hacking or any other sport. There is another type of hat used for tennis, that is also worn about the country club a great deal.

For sporting wear high and low shoes are both good style. Those made of buckskin are used a great deal, and they are easy to clean and very cool and comfortable to wear. Russet-leather shoes are worn. Many men like the combination of buckskin and leather. The white buck shoe is very popular; it makes a practical shoe for the Summer.



Dress 1622

# THE DELINEATOR

MAY 1919

**I**T MUST not be forgotten that the play-boys of the western world have sisters—something not easily remembered in recent bifurcated days of motor-corps girls, farmerettes and overalled munition makers. It looked for a while as if we had lost one sex, and that not only boys would be boys, but girls would be boys also. Peace has returned our men to us from abroad. It has also returned our girls from the pajamarated occupations of war.

Fashions this Spring will show a throw-back to the essentially feminine. You see it in Victorian hats, tilted and trimmed behind, in Victorian cape collars, picturesque of outline, in egg-shaped dresses draped at the hip and drawn in at the ankle in harem fashion, in back-buttoning bodices, in short-sleeved afternoon frocks that leave the arm bare far above the elbow, in capes, and sashes and infantile round necks ruffled in nursery fashion. No suggestion of the militant or the masculine, thank Heaven! Everything soft, seductive, adorable, the whole gamut of beguiling feminine ways of dress. To be sure, one can affect a silhouette as straight as a boy's, but the egg-shaped silhouette with its outstanding hip pockets, or its hip draperies or peplums, is rather newer. One finds it in draped wraps and dolman coats, and the cape over a narrow skirt gives the same outline. Materials, too, are all for the ladies in the softness of the Spring serges and jersey cloths used in the new blouse jackets and slip-on coats, in the silks and satins and foulards of befrilled, short-sleeved dresses, in the English prints and tinted organdies that we are to use for Summer. There is a gay holiday season ahead and those who are young and charming and still heart-free are preparing with excellent grace to meet their fate in the ranks of our returning soldiers.





## MATERIALIZING THE SPRING AND SUMMER MODE

The New Note in Fashions



Under the new collars

**WE** ARE to have an open season as to materials—two open seasons, if you are already planning for Summer as well as Spring. There are no longer any restrictions as to wool materials and we are not limited to silks and cottons. Charming as they are, there are times when nothing satisfies like serge, blue serge with cherries on your hand-bag, or butter-color in your frilled blouse, or flag blue in your vest. And if, having secured your blue serge, you look ahead, you will see that there are delightful things waiting for you—gay English prints, handkerchief linens in new smart shades of citron, French blue and rose, orchid and canary colors, charming organdies and sweet things in gingham.

THE suit has been submerged for so long by the separate coat that it comes to us this Spring with all the freshness of appeal of something entirely new. Suits are still under the influence of the simple styles, but there is a good deal of variety in the coats and they are all interesting. The two newest coats for the Spring are the slip-off coat and the blouse coat, which has

just a suggestion of the new blouse effect at the waistline. The slip-off coat has no opening below the waistline. It goes on over the head like a peplum blouse. In a restaurant you can slip it off and let it fall around your waist, until you are ready to get up from the table. The straight box-coats are very popular and there are other jackets that have no particular name, but which are none the less individual. For the Spring, if you want a wool suit, you would use serge, tricotine, light-weight velours, gabardine, poplin, checks, jersey cloth, twills or stripes.

The new jackets are suitable for the silk materials. You can use satin, taffeta, shantung, plain foulard, charmeuse, faille or satin-faced poplin. They make very useful suits for either afternoon or general wear. The war has taught us that silks are not a thing apart, so we are quite used to them at all hours of the day.

For Summer the smartest suit materials of the tub type will be linen, cotton poplin, cotton gabardine, repp and beach cloth. Many of the sports suits will be made with the sleeveless coats and these suits are particularly smart in sport silks.

I have not said anything about skirts, for when you have said that they are straight and narrow, you about cover the subject. One sees the occasional tunic or drapery in the handsome afternoon silk suits, but for the most part the suit skirt is quite plain.

**YOU** can not speak of suits this Spring without touching on the subject of vests. With the hacking suit a waistcoat is good-looking and can be made of plaid, checks, stripes, piqué, linen or corded silk. Vest fronts can be made of plaids, checks, stripes, broadcloth, satin, piqué, linen or corded silks for the Spring suit.

In France a suit does not necessarily mean a blouse. Many Frenchwomen are satisfied to wear a suit and *gilet* or vest-front and commit themselves to not removing their coats. American women, however, would not feel completely dressed in this way; they must have their blouses. Many fashion authorities recommend the long blouse rather than the waist, because when the coat is removed it gives the effect of a complete costume. The same effect can be obtained with long jumpers. Many of the new long blouses are cut on straight lines and are quite Chinese looking with their wide sleeves and collarless neck. The kimono waists are new.

For Spring nothing is fresher or prettier than the frill blouse in white or delicate colors in thin silk materials with the frills brought out over the coat. Silk crêpe, silk voile, chiffon cloth, net and crêpe de Chine make exquisite blouses. For the lingerie blouse there is batiste, handkerchief linen, cotton voile, lawn or dimity. Organdy is exquisite, especially if it is tucked. Your long blouses can be made of satin, charmeuse, taffeta, wash satin, wash silk, linen and pongee.

**THERE** are two silhouettes this Spring, both of which have the narrow lines. One of them is the perfectly straight silhouette which you find in chemise dresses and in many of the new skirts. The other is the egg-shaped silhouette—a little wider at the hip than at the hem. The newest way of arriving at this silhouette is by means of outstanding pockets and skirt sections buttoned with a little fulness to a long body. Hip draperies give you the same lines in a softer way. For one-piece dresses of either the straight chemise type or with the new egg-shaped silhouette you can use the light-weight wool materials for the early Spring. Tricotine, gabardine, serge, wool jersey, checks and light-weight poplin make very useful, good-looking dresses that can be worn anywhere in the daytime. If you want a dress that is a little lighter than a wool or a little heavier than the silk, you can use wool and silk together, combining a plain wool material with a plain satin, taffeta, foulard, striped or checked silk. With a checked wool material you would use plain satin or taffeta. For the late Spring and early Summer these dresses are made of silks such as satin, taffeta, charmeuse, foulard, tricolette or shantung. Here again, if you want a lighter dress or a more elegant dress, you can combine the silk in many cases with the body or side

body of silk crêpe, chiffon cloth, silk voile or silk marquisette.

Afternoon dresses for the Spring are made of silks, either alone or in combination with a transparent material. The newest French fashions in these dresses show a kimono sleeve which stops well above the elbow. This style is made with the new low waistline and a draped body, a tunic and a round neck. There is absolutely nothing to distinguish it, except the color, from a simple evening dress. It makes a very nice type that you would wear informally to the theater or restaurant as well as for formal afternoon use. Draperies and long tunics, peplums, long blouses, jumpers, panels and dresses cut in sections to allow for two materials are made of satin, charmeuse, taffeta, foulard, crêpe meteor, faille and crêpe de Chine.

The neck is a subject quite by itself. The round collarless neck has been very generally accepted. The new cape collar, on the other hand, is a quaint, picturesque thing and should always be made of organdy, even on a silk dress, so that it will not droop and lose its character. You can use a plain hemstitched hem or a picoté edge if you wish. Another new and flattering collar has the effect of a drapery, but is really made in three overlapping sections.

**YOU** are probably already planning your Summer dresses. Chemise and egg-shaped dresses will be your choice in cotton gabardine, the new cotton jersey cloth, linen, cotton poplin, repp, gingham and chambray and also the new English prints. This last material promises to take the place of gingham with the woman who likes something exclusive and new. They come in quaint old-fashioned patterns and are combined with organdy, using the organdy for the vest fronts, collars, wide cuffs, or bands on the lower part of wide sleeves. Linen and heavy cotton materials are very good-looking in these simple dresses trimmed with the new grape or cobweb embroideries.

For your thinner dresses organdy comes first, either for general wear or for afternoon dresses.

The new note is to use a costume made up of a separate organdy skirt and separate blouse of the same material in the same color. There is a certain advantage in this arrangement, for we have grown to look on the separate blouse as absolutely indispensable to Summer comfort. At the same time an organdy skirt is much thinner than a separate skirt of linen.

Many of the new organdy skirts are made with a very deep hem extending to the hip. It trims the skirt in a very simple, effective way, and at the same time it gives a little weight to the organdy. If the deep hem is not used for an organdy skirt, a tucked skirt is advisable. A plain skirt is too hard-looking for such a thin material. These separate skirts can also be made of batiste, lawn, dimity or cotton voile and worn with separate waists of the same material.

These are the materials that are used for Summer lingerie dresses as well as for separate skirts and waists. Embroidered flouncing is also good style. For more elaborate dresses one can use the silk crêpes, silk voiles, chiffons and nets. Thin dresses are trimmed with embroidery or beading.

**T**HE steady homeward tide of our men means that the Spring and Summer will be gay with all sorts of Welcome Home fêtes. Women are tremendously interested in their evening clothes, and every one wants new dresses. The jumper is becoming such a good habit, we have it even in our dinner dresses, either with the new low waistline or in surplice jumper that gives you a chance to use two materials. For the silks, the newest evening skirts are made with draperies; for the transparent materials there are the tunics and peplums. For formal evening gowns, satin, charmeuse, taffeta, crêpe meteor and crêpe de Chine are usually combined with silk crêpe, chiffon or tulle. The simpler evening gowns are made of silk crêpe, chiffon, net or lace over satin, taffeta, charmeuse or flowered silk.

The separate coat this Spring, except for practical wear, has fallen more or less into abeyance in favor of capes, cape coats and draped wraps. The cape is an ideal Spring and Summer garment. The simpler ones of light-weight velours, serge and gabardine are splendid for general wear, hacking, etc. For a more elegant wrap you could use satin, satin-faced poplin, charmeuse and taffeta for the cape, satin or charmeuse for the cape coat, and satin for the draped wrap. The draped wrap is very smart in light-weight velours or broadcloth and you can use it for afternoon or evening.



The new organdy skirts



Following the egg-shaped silhouette



# Cretonnes, curtains, blankets laundered actually like new -



OW many times have you longed for finer curtains and more colorful cretonnes without daring to buy them!

You were afraid they would be an endless source of worry and expense.

But now you know your fragile curtains, your dear cretonnes, your exquisite table linens can be kept lovely and fresh with Lux.

There is nothing else like Lux. Lux comes in wonderful, delicate white flakes—pure and transparent. You whisk them into the richest, sudsiest

lather, that loosens all the dirt—leaves the finest fabric clean and new—not a color dimmed, not a fibre broken, nor weakened in any way.

### Light and fluffy blankets

What a joy to have your blankets light and fluffy after repeated tubbings! With Lux you can wash them over and over again and keep them soft and woolly.

Blankets should never be rubbed. Wool fibre is the most sensitive fibre there is. You don't dare trust it to ordinary soap.

With Lux, there is not a tiny particle

of solid soap to stick to the soft woolen and injure it. Not a bit of rubbing to mat and shrink it. Only squeezing the suds gently through the blanket again and again.

Use Lux on your finest blankets, your richest cretonnes! Tumble your daintiest things—embroidered pillow-slips, doilies—even lamp shades—into the Lux suds. You will get a new idea of how easily you can keep your loveliest things as fresh as when you bought them.

*Lux won't hurt anything pure water alone won't injure.*

Get Lux from your grocer, druggist or department store.—Lever Bros. Co., Cambridge, Mass.

### HOW TO WASH BLANKETS

Whisk Lux into a lather in boiling or very hot water, allowing two tablespoonfuls to a gallon of water. Add cold water to make suds lukewarm. Work your blankets about in the suds, but do not rub. Squeeze the suds again and again through soiled spots. Rinse in three lukewarm waters, dissolving a little Lux in the last rinsing water. Run the blankets through a loose wringer; never twist. Hang in the shade to dry.

### Use Lux for your daintiest things

- |                       |                          |
|-----------------------|--------------------------|
| Sheer lace curtains   | Dresser scarfs           |
| Fine dimity curtains  | Blankets                 |
| Silk overhangings     | Embroidered counterpanes |
| Damasks               | Lamp shades              |
| Table linens          | Cretonnes                |
| Lingerie pillow cases | Lace bedspreads          |

There are no substitutes for Lux

# LUX

### HOW TO WASH SILK AND COLORED CURTAINS

Use a tablespoon to a gallon of water. Dissolve in boiling or very hot water, and whisk into a lather. Add cold water until lukewarm. Wash the curtains quickly. Squeeze the dirt out, *do not rub*. Rinse in three lukewarm waters, and dry in the shade.

For white curtains—not silk—shake out the dust, then soak for an hour in cold water. Wash in hot suds. Rinse three times in hot water and dry in the sun.





# Bradley

KNIT WEAR

*Your Spring Wardrobe Needs a Stylish Bradley*

**W**HATEVER you do, wherever you go, you can solve the style problem of a pretty, suitable wrap with a smart Bradley Sweater.

There are light-weight wool Bradleys for the chilly evenings of mountain and seashore, there are fascinating silk ones to wear for sheer style's sake.

Every member of the family needs a Bradley, and our new Spring Style Book will show you styles and colors to meet every need of fashion and comfort. Let us send it to you.

Ask for Bradley Bathing Suits at any good store.

**Bradley Knitting Co.**  
Delavan, Wis.





Not the fact that it is straw, but that it is coarse straw, shows the way the Spring wind is blowing. In this case the color is Nattier blue, and blue velvet is wound around the crown and tied between the double brims. From Juliette Bretagne



An Alsatian bow in charmeuse is used by Juliette Bretagne on a hat of knotted straw that breaks into a succession of little frills in the crown and brim. The color is mordoré, the new shade of rust color. The Spring hats are worn low on the head, eliminating the eyebrows and giving you half an eye to see with

## THE HAIR AND HATS OF PARIS

Photographs by H. M. Talma



For a demure and chastened mood Francois parts the hair at the side and draws it down smoothly over the ears. The fringe and short hair over the ears are new

Shakespeare had her in mind when he said, "She was a vixen when she went to school," but it was Francois of Paris who cut the fringe to her eyebrows and over her ear, and tossed the hair into a whirl of curls at the back of her head



The Parisienne has plunged into a wild career of hair-cutting. She is said to save a hair or two at the back of her head, but the rest of the hair is cropped to short-curl length



Cuverville is responsible for the coiffure above and for the side-light on it that you get in the sketch at the left. It is a Directoire style that is having a great vogue in Paris



WHEN ONE IS JUST HALF-PAST FOUR IN FRANCE

SHE is a very correct young person, this small French friend of ours. She wears her absurd white gloves even with the shortest of sleeves that scarcely cover her shoulder, and her hand-bag, her parasol or her infantile umbrella are models of sartorial perfection. Usually, the French child wears her hair in a fringe on her forehead, but of late she is seen occasionally in a hair-ribbon—an *entente* compliment, and lest it should pass unobserved she goes bareheaded even in the Bois, the better to display it.

The English "mees" and the perambulator have somewhat Anglicized the Bois since the war, but the real French nurse in her taffeta cape, her white frilled cap and plaid ribbons or Breton head-dress is one of the best traditions of France and one that will never be abandoned. Neither, we hope, will French mammas ever give up the very short clothes in which they dress their children and which at all seasons show their bare little legs, to the great delight of baby-lovers and of artists who find true pleasure in the firm, beautifully modeled little bodies of the new generation of France.



# HATS WITH A HALL-MARK

It Reads—Paris and the Rue de la Paix



3

1—A small hat on which a wreath of roses runs a new way, can be secured with a bridle of velvet ribbon.

2—A hat that is larger, but not large, has a draped crown of satin and its colors are massed in the tight roses set against the crown.

3—For walking and the country the Parisienne chooses a small hat of rick-rack braid.

4—Glycerinized ostrich is the new trimming *par excellence* of the Spring. Here its lacquered

effect is repeated in the burnished straw of the small, high toque.

5—The brim that is longer in front than behind is characteristic of the new hats.

6—A straw hat faced with meline and trimmed with a great bow of blond-laces recognizes to the full its own picturesque possibilities.

7—When the Parisienne motors it is in a small hat of soft, fuzzy crushable straw that shows the new thickened brim.

7

CORINNE  
BOYD  
DILLON

## WITH THE BLOUSE AND SKIRT

### New Tucked and Hip-Hemmed Skirts Slip-Over-the-Head and Vested Blouse

1598—1601—The soft blouse and the separate skirt of the same colored organdy are two of the new things that will make this Summer particularly delightful. The blouse may either slip on over the head or close in front and has one-seam sleeves. It is at its best in silk crêpe, crêpe de Chine, cotton voile, batiste, dimity, silk and cotton shirtings. The narrow tucked skirt is extremely new and is very smart for sports or general wear. The lower edge is straight and the tucks are particularly nice in a thin skirt of organdy, batiste, lawn, dimity, cotton voile, chambray, silk crêpe, silk voile, crêpe de Chine, crêpe meteor, soft satin or taffeta.

36 bust and 38 hip require  $4\frac{1}{2}$  yards organdy 39 or 40 inches wide,  $\frac{1}{2}$  yard contrasting organdy 39 or 40 inches wide. Lower edge  $1\frac{1}{2}$  yard.

This blouse, 1598, is suitable for ladies of 32 to 42 inches bust measure. The skirt, 1601, is correct for ladies of 35 to 45 inches hip measure.



Blouse 1598  
Skirt 1601

Blouse 1612  
Skirt 1609  
Embroidery design 10711

1612—1609—Up to the hem in fashion comes a new separate skirt that appears below a squarely yoked blouse. It is very smart to have one's separate skirt of the same material as one's blouse and it makes a simple and attractive dress for Summer. The deep hem is used in sheer materials like organdy, batiste, handkerchief linen, dimity, lawn or voile. In the sports silks, tub silks or satin, silk crêpe, crêpe de Chine, crêpe meteor, silk jersey, silk gingham, gingham, chambray, linen or cotton gabardine, you would not use the hem. The skirt could be finished with a hem at knee depth. It has a straight lower edge. The tucks make a very effective trimming on the blouse and the fancy yoke has a particularly pretty outline. The blouse slips on over the head and the closing is arranged on the shoulders. The one-seam sleeves are easy to make. This is nice for silk crêpe, chiffon cloth, silk voile, crêpe de Chine, cotton voile, batiste, handkerchief linen or organdy.

36-inch bust and 38-inch hip require  $4\frac{3}{4}$  yards organdy 39 or 40 inches wide. Lower edge measures  $1\frac{1}{2}$  yard. Embroidery design 10711 is used to trim the blouse.

This blouse, 1612, is pretty for ladies of from 32 to 42 inches bust measure. The skirt, 1609, is excellent for ladies of from 35 to  $47\frac{1}{2}$  inches hip measure.

Other views of these garments are shown on page 120



Blouse 1637  
Skirt 1615

Blouse 1618  
Skirt 1599

1545—1609—The one-piece blouse and the narrow cuffed skirt make a good costume. The construction of the blouse is of the simplest—with its body cut in one with the sleeves. It slips on over the head. Silk crêpe, crêpe de Chine, crêpe meteor, cotton voile, batiste or handkerchief linen are used for it. The skirt has a straight lower edge and the cuff is very fashionable. This skirt is suitable for sports silks, tub silks or satin.

36 bust and 38 hip require  $1\frac{1}{2}$  yard Georgette 35 or 36 inches wide,  $2\frac{1}{4}$  yards checked silk 35 or 36 inches wide, 1 yard plain silk 35 or 36 inches wide. Bottom  $1\frac{1}{2}$  yard. Embroidery design 10701 has been used to trim the blouse.

This blouse, 1545, is attractive for ladies of 32 to 44 inches bust measure. The skirt, 1609, is suitable for ladies of 35 to  $47\frac{1}{2}$  hip measure.

1637—1615—A tucked blouse and very shallow side-plaited skirt make an excellent combination for Summer. The one-seam sleeve is set in in the new raglan style. This blouse is pretty in crêpe de Chine, silk crêpe, cotton voile, batiste, handkerchief linen or organdy. The skirt is made with very shallow side plaits that give the effect of a widely spaced accordion-plaited skirt when one walks. The skirt has the narrow silhouette and would be suitable for a woman of mature figure. The lower edge is straight. Use serge, gabardine, tricotine, checks, plaid, etc.

36 bust and 38 hip require  $2\frac{1}{4}$  yards batiste 35 or 36 inches wide,  $2\frac{1}{4}$  yards satin 36 inches wide. Lower edge  $1\frac{3}{4}$  yard.

This blouse, 1637, is correct for ladies of from 32 to 46 inches bust measure. The skirt, 1615, is suitable for ladies of from 35 to  $49\frac{1}{2}$  inches hip measure.

1618—1599—A Georgette blouse appears with one of the new straight skirts. The blouse is finished with narrow vest and U neck, and the back comes over the shoulders like a yoke. The soft sleeve is one-seamed. The skirt has a straight lower edge and the pockets are set in on each side. Use organdy, batiste, cotton voile, handkerchief linen or silk crêpe for the blouse with skirts of sports silks, satin, crêpe de Chine, pongee, cotton gabardine, cotton poplin or linen.

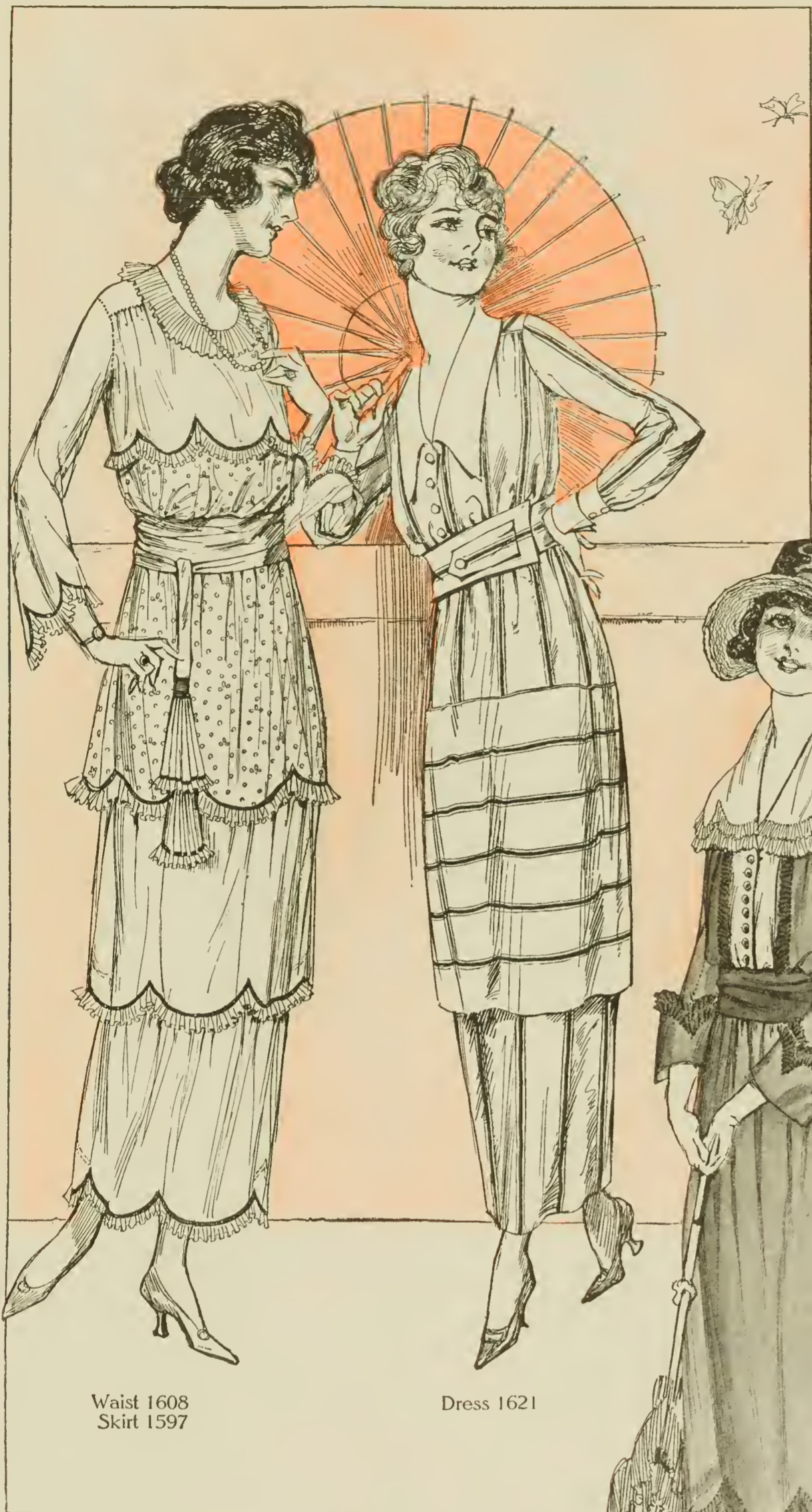
36 bust and 38 hip require  $1\frac{3}{4}$  yard Georgette 39 or 40 inches wide,  $\frac{3}{8}$  yard contrasting Georgette 39 or 40 inches wide,  $2\frac{1}{4}$  yards sports silk 36 inches wide. Bottom  $1\frac{1}{2}$  yard.

This blouse, 1618, is suitable for ladies of from 32 to 46 inches bust measure. The skirt is correct for ladies of from 35 to  $47\frac{1}{2}$  inches hip measure.

# THE FROCK AND THE FLOUNCE

A Cape Collar and Soft Frills

Make Summer More Delightful



Waist 1608  
Skirt 1597

Dress 1621

1608—1597—A deeply flounced frock of voile makes a light matter of Summer. The waist has the upper part cut in a delightfully pretty outline. The three flounces may have straight or scalloped edges and are arranged over a straight foundation skirt. Use organdy, batiste, silk crêpe, silk marquisette, chiffon cloth or net. Bottom of foundation 1 1/4 yard. 36 bust and 38 hip require 2 1/2 yards voile 39 or 40 inches wide, 1 3/4 yard dotted voile 39 or 40 inches wide, 3/4 yard colored material 39 or 40 inches wide, extra for plaitings, and 2 1/4 yards material 32 to 40 inches wide for foundation skirt. This waist, 1608, is very effective for ladies of from 32 to 42 inches bust measure. The skirt, 1597, is suitable for ladies of from 35 to 45 inches hip measure.

1621—Striped sport silk is used for one of the new simple frocks that are so smart for general wear. It is made with a shirt-waist that has an unusually becoming collar and soft one-seam sleeves. The back comes over the shoulders in yoke fashion. The skirt is straight and the straight flounce gives the popular peplum effect. It is an especially nice dress for tub silks and silk gingham, and for foulard, crêpe de Chine, pongee, crêpe meteor, taffeta, gingham, chambray, cotton voile, dimity, lawn, batiste or organdy. 36-inch bust requires 4 5/8 yards striped sport silk 35 or 36 inches wide, 1/2 yard white silk 35 or 36 inches wide. Lower edge 1 1/2 yard. This dress is attractive for ladies of from 32 to 44 inches bust measure.

1622—Quite romantically quaint and picturesque is the large cape collar that appears on a new organdy frock. The waist has a pretty little vestee of white organdy and a soft sleeve that is made with one seam. The tunic is straight and is softly gathered over the narrow foundation skirt. The dress may be made with a camisole body lining. You could use organdy, cotton voile, batiste, handkerchief linen, silk crêpe, net, crêpe de Chine, messaline, taffeta, foulard, satin or charmeuse with a collar and vestee of organdy. 36-inch bust requires 4 5/8 yards organdy 39 or 40 inches wide, 3/4 yard organdy 39 or 40 inches wide including plaitings, 3/4 yard material 39 or 40 inches wide for plaiting, to trim waist and skirt, 1 3/4 yard ribbon 4 1/2 inches wide for sash. Bottom 1 3/8 yard. This dress is suitable for ladies of from 32 to 46 inches bust measure.



Dress 1622



Waist 1603  
Skirt 1597

Dress 1623

1603—1597—The soft flounces of a delightful frock strike one of the newest notes in late Spring fashion. It is a charming dress for organdy, batiste, cotton voile, dimity, silk crêpe, silk voile, crêpe de Chine, taffeta or crêpe meteor. The waist is trimmed with the narrow little ruchings that are used on many of the new French frocks. The deep collar finishes the waist prettily and the little vestee gives the popular square neck outline. The sleeves are made with one seam. Many women like the camisole lining under the dress of silk or light Summer materials. The skirt is particularly graceful, and the flounces are very fashionable. It would be an effective skirt to choose for part of an evening dress. It is especially nice in thin materials and silks. The foundation skirt is straight, and the three flounces may be cut with straight or scalloped lower edges.

36-inch bust and 38-inch hip measure require 1 1/2 yard material 39 or 40 inches wide for vestee, front, back and sleeves, 5 1/8 yards flouncing 17 inches wide, 2 3/4 yards edging 8 inches wide for collar and cuffs, 2 1/4 yards material 32 to 40 inches wide for foundation skirt. Lower edge of foundation skirt measures 1 1/4 yard. This waist, 1603, is suitable for ladies of from 32 to 44 inches bust measure. The skirt, 1597, is correct for ladies of from 35 to 45 inches hip measure.

# THE NEWEST IN WRAPS FOR MAY

A Smart Coat of the Slip-Off Type  
Good-Looking Costumes for Sports Wear

1631—Here is a wrap that will be practical at this season, for one still needs a wrap over the light dress. This one is a very graceful length at the back and has a convertible scarf collar that may be worn as illustrated or open at the neck. The full sleeve is a desirable feature in a wrap, and the draped effect at the side is most becoming. The cape can be made with an inside pocket, which may be omitted if one prefers. The three-button arrangement adds to the smartness of this good-looking wrap, which is very easy to make. Satin is suggested, but other materials, such as light-weight velours, broadcloth, serge and gabardine may be selected. This wrap is dressy enough for evening and formal wear if made of satin, but may also be developed into a very serviceable addition to the wardrobe if one of the plainer materials is used.

The 36-inch bust measure requires 4 1/4 yards of satin 44 inches wide for the wrap.

This style is especially adapted to the woman of 32 to 44 inches bust measure.

1633—1527—An innovation among suit coats is the unusual slip-off style which has long been popular for blouses and sweaters. The fact that there is no closing to finish will appeal to many women. The coat is very easy to make and decidedly new. The vestee is a feature, but may be omitted, as may also be the collar, sleeves and pockets. Either of two lengths may be used. The two-piece skirt with a slightly raised waistline has a little fullness at the back. The new silhouette is a style feature, also the slash at the side, which gives an added smartness as well as more freedom for walking. You could use serge, gabardine, tricotine, checks or satin.

The 36-inch bust measure and 38-inch hip measure require 2 3/4 yards of plain sports silk 35 or 36 inches wide for the coat, and 2 7/8 yards of figured sports silk for the collar, pockets and skirt. The lower edge of the skirt measures about 1 1/2 yard.

This coat, 1633, is suitable for the woman from 32 to 42 inches bust measure; and the skirt, 1527, from 35 to 47 1/2 inches hip measure.



Slip-Off coat 1633  
Skirt 1527

Coat 1654  
Skirt 1538

Wrap 1631  
Bag 10742



Coat 1578  
Skirt 1609

Dress 1653

1654—1538—The coat suit for street wear is always correct. And this is a smart-looking suit with one of the fashionable vests. The lower edge is illustrated in plain outline, but may be finished in scalloped outline with the pockets omitted. Thus the possibility of a practical or a dressy effect is given. The two-piece skirt with a slightly raised waistline is made with a panel effect in the front and back and yoke at the side. The side pockets below the yoke are features. A slight fullness at the top of the back makes the skirt more becoming. This is a simple style for a satin suit, but other materials, such as serge, gabardine, tricotine, poplin, checks, mixtures, cotton gabardine and linen are suitable.

The 36-inch bust measure and 38-inch hip measure require 5 yards of 35 or 36 inch satin for the suit, and 1 yard of 35 or 36 inch satin of a contrasting color. The lower edge of the skirt measures about 1 3/8 yard in width.

This coat, 1654, is designed for the woman of 32 to 46 inches bust measure; it is also adapted to misses. The skirt, 1538, is correct for ladies of from 35 to 47 1/2 inches hip measure.

1578—1609—The sleeveless coatee is a well-chosen style for Summer sports wear. The straight, simple lines of this particular suit are graceful and becoming. The collarless style is shown in the illustration, but a long collar may be worn. The pockets and narrow belt are very popular. Jersey cloth or silk is a suitable material, or any one of the novelty striped or plain sports silks. The skirt in slightly raised waistline is very smart, especially with the cuff hem at the straight lower edge. The straight silhouette is strictly observed and the length is excellent. Sports silk, striped or plain, may be used or the many wash materials, such as linen, cotton gabardine, gingham, chambray or voile.

The 36-inch bust measure and 38-inch hip measure require 1 yard of jersey cloth 54 inches wide for the sport coatee, and 3 1/8 yards of 32-inch sports silk for the skirt. Lower edge of the skirt measures about 1 1/2 yard.

This coat, 1578, is suitable for the woman of 32 to 44 inches bust measure, it is correct for misses; and the skirt, 1609, for 35 to 47 1/2 inches hip measure.

1653—A clever adaptation of the favorite middie style. This is a real sports dress and a practical, attractive style. The long shoulder, cuff hems on the blouse and skirt and slashed skirt are some of the latest features included in this dress. The blouse in middie style slips on over the head. The sleeves may be in full or shorter length. The collar, pockets and belt are novel. The separate gathered straight skirt may be finished with or without the cuff hem. The slash at the side is especially desirable in this type of dress. Sports silk, jersey cloth, serge, foulard or gingham in plain and plaid pattern is effective. Chambray, linen, cotton poplin and pongee are other materials that would be very good-looking for a tub dress for the Summer for either a woman or a young girl. Lower edge measures 1 1/4 yard.

The 36-inch bust measure requires 2 7/8 yards of plain sports silk 35 or 36 inches wide for the blouse and cuff hem on the skirt, and 2 3/4 yards of bias plaid sports silk 35 or 36 inches wide for the collar, cuffs and skirt.

This dress is adapted to the woman of 32 to 42 inches bust measure; it is also suitable for misses.

# COSTUMES THAT APPEAR WELL IN MAY

## The Cape, the Wrap Coat, and New Frocks

**1659**—A new cape of jersey cloth in two colors shoulders the responsibility for one of the most delightful wraps of the season, and fronts the world with a decidedly smart vest. The soft fullness is very graceful below the round yoke and the large convertible collar is most practical for Spring wear. The deep vest front is fashionable for the outdoor wrap, and the pockets are quite effective. You could make this cape of light-weight velours, serge, gabardine, broadcloth, satin, taffeta or faille.

36-inch bust requires 1½ yard jersey cloth 54 inches wide for collar, vest front, belt and pocket laps, 2¼ yards jersey cloth 54 inches wide.

This cape is becoming to ladies of 32 to 44 inches bust measure, it is also adapted to misses.

**1660—1661**—Figured foulard and soft chiffon make one of those smart frocks that are quite indispensable for late Spring wear and are eligible for any informal Summer affair. The waist is made in a soft-draped jumper fashion that gives a delightful opportunity for sleeves of lighter weight. The flowing sleeve illustrated is very graceful in silk crêpe, and is made with one seam. The sleeves are set into the camisole lining. The skirt is straight, and the drapery is very pretty in soft materials. This dress would be most attractive made of satin, taffeta or charmeuse with the drapery and sleeves of silk crêpe; or with the skirt, drapery and jumper of charmeuse, taffeta, foulard, crêpe metcor or crêpe de Chine, combined with sleeves of silk crêpe.

36-inch bust and 38-inch hip require 1½ yard chiffon 39 or 40 inches wide for collar, sleeves and to face linings, 5 yards figured foulard 35 or 36 inches wide. Lower edge 1½ yard.

This waist, 1660, is suitable for ladies of 32 to 44 inches bust measure. The skirt, 1661, is correct for ladies of 35 to 45 inches hip measure.



Waist 1660  
Skirt 1661

Cape 1659



Wrap Coat  
1662

Dress 1663  
Bag 10742

Dress 1663  
Embroidery Design 10693

**1662**—A satin wrap coat will appeal to the woman who desires more of a wrap than the long cape, but likes the soft draped loose lines that are particularly adapted for Spring wear. The coat has a graceful fullness below the round yoke, and narrows down at the hem. It is equally suitable for day or evening wear. The adjustable collar has a very becoming outline and is practical for warm weather wear. The narrow string sash is fashionable, and the inside pockets give a nice finish. This coat would be splendid in wool velours, broadcloth, tricotine, gabardine, serge, satin, taffeta or tricolette.

36-inch bust requires 5½ yards satin 35 or 36 inches wide.

This coat is suitable for ladies of 32 to 44 inches; it is also adapted to misses.

**1663**—A new coat dress of shantung has the long slender lines that suggest the popular box-coat and narrow vestee of novelty silk that is so fashionable this Spring. The scalloped outline of the coat waist is very pretty. The skirt is cut in two pieces, and is finished separately from the waist. This dress may be made with a body lining in materials like serge, tricotine, gabardine, twill or checks. It is splendid in taffeta, satin or shantung, and also for linen, cotton poplin, gabardine or repp.

36-inch bust requires 4¼ yards shantung 35 or 36 inches wide, ¾ yard novelty silk 18 or more inches wide. Lower edge 1½ yard.

The bag has been adapted from bag No. 10742.

This dress is suitable for ladies of 32 to 44 inches bust measure; it is also adapted to misses.

**1663**—Dark gabardine and light vest of silk tricolette is used for one of the new dresses that give the effect of a suit. The high-necked vestee and standing collar make an extremely smart frock for street wear. The skirt is cut in two pieces and is finished separately from the coat-waist. The cloth dress of serge, tricotine, gabardine, twills or checks is usually made with a body lining. Taffeta, satin, shantung or linen, cotton poplin, gabardine and repp are very useful and good-looking.

36-inch bust requires 2¾ yards gabardine 54 inches wide, ¾ yard silk tricolette 18 or more inches wide. Lower edge 1½ yard. Embroidery design 10693 has been used to trim the dress.

This dress is suitable for ladies of 32 to 44 inches bust measure; it is also adapted to misses.

# FROCKS TAKE MATERIALS LIGHTLY

By Narrow Plaitings, Soft Drapery, Brave Little Ruchings  
And Many A Tuck, One Heeds The Call Of Summer

**1614—1553**—A charming dinner frock combines chiffon in the long pointed sleeve with satin in the draped jumper and skirt. The waist has the smart low waistline and the jumper is prettily draped about the figure. The French lining has a side body cut in one with the sleeves. The skirt is cut in one piece, and the right-sided drapery is extremely new. It is effective in satin, charmeuse, brocade or taffeta with sleeves of silk crêpe or silk voile.  
36 bust and 38 hip require 1½ yard chiffon 39 or 40 inches wide, 4½ yards satin 35 or 36 inches wide. Bottom 1½ yard.  
This waist, 1614, is suitable for ladies of from 32 to 44 inches bust measure. The skirt, 1553, is suitable for ladies of from 35 to 47½ inches hip measure.

**1624**—Soft plaitings give a decidedly new turn to simple narrow frock of figured voile. The dress slips on over the head and the waist is finished with the new round neck outline. The waist is cut in one with the sleeves and the skirt is straight. The dress gives the one-piece dress effect and it can be drawn in at the waistline with an elastic or drawstring and casing. You could use foulard, satin, silk crêpe, charmeuse, taffeta, messaline, crêpe meteor, crêpe de Chine, silk gingham, cotton voile, batiste, dimity, lawn, gingham, chambray or prints. The dress has the outline perforated for trimmings with ruchings, plaitings and ruffles which are used for many of the newest frocks.  
36 bust requires 3½ yards figured voile 39 or 40 inches wide, 1 yard organdy 35 or 36 inches wide for plaitings. Lower edge 1½ yard.  
This dress is attractive for ladies of from 32 to 42 inches bust measure.



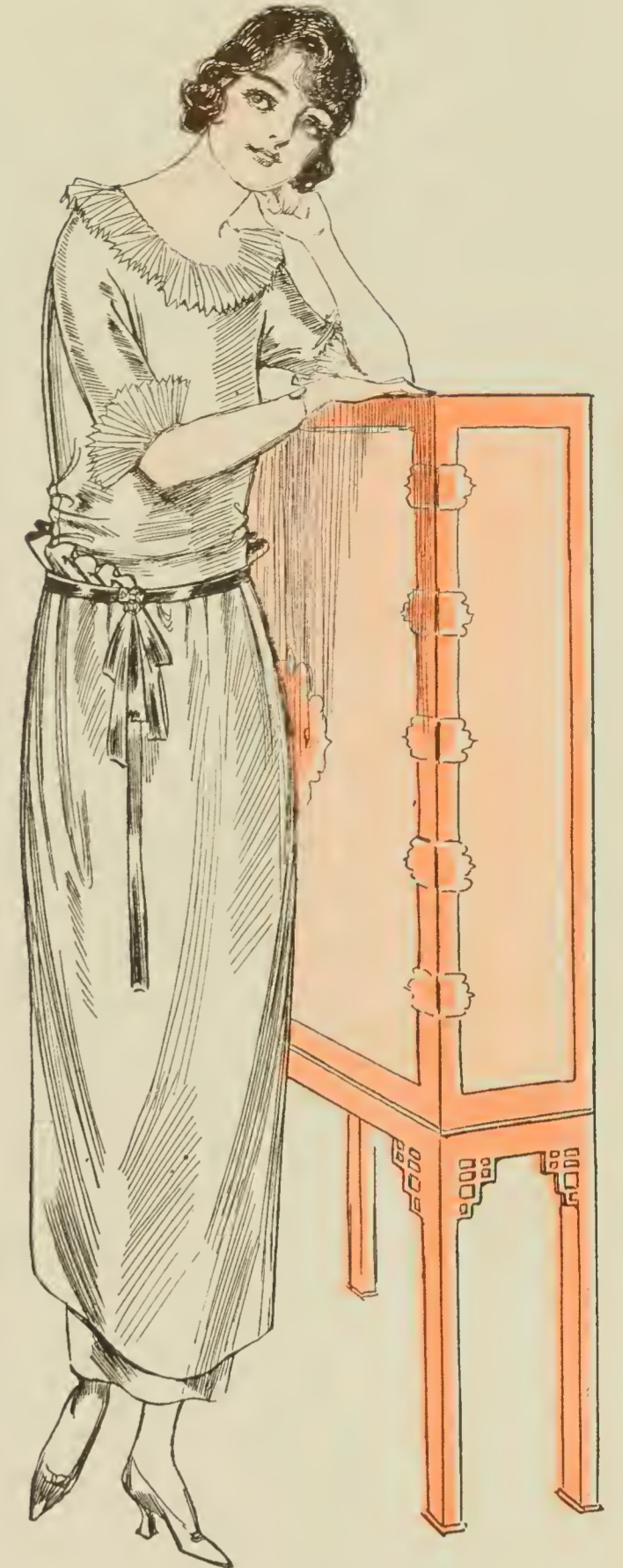
Evening waist 1614  
Skirt 1553



Dress 1624

**1626**—The silk frock has a place of its own that nothing else can ever fill. This one is made with the fashionable long body softly draped in a new way that extends down to form the upper part of the sleeves. The skirt has a long tunic draped in an unusual lifted effect that is very graceful and smart. The foundation skirt is straight and the tunic has a straight lower edge. The body lining is often used in dresses of taffeta, foulard, satin or charmeuse. Lower edge of foundation skirt 1¼ yard.  
36 bust requires 4½ yard silk 35 or 36 inches wide, ¾ yard chiffon 39 or 40 inches wide for plaitings, 1½ yard material 32 inches wide for upper part foundation skirt.  
This dress is suitable for ladies of 32 to 42 inches bust measure.

**1619**—Plaid silk gingham and sheer batiste make a smart frock for general wear. The dress has loose front and back panels that come up over the long body of the batiste. Panels are extremely popular and they soften the narrow lines of the straight skirt. The body lining may be used in the dress made of tricotine, wool jersey, serge or gabardine combined with satin or foulard, or in satin, foulard, charmeuse, crêpe de Chine or crêpe meteor with silk voile, or silk marquissette. Lower edge 1¾ yard.  
36-inch bust requires 3¼ yards plaid silk gingham 32 inches wide, 2½ yards batiste 35 or 36 inches wide.  
This dress is good-looking for ladies of from 32 to 44 inches bust measure.



Dress 1626

**1607**—Hemstitched tucks of several depths are the only trimming used on a Summerlike frock oforgette crêpe. The waist has a soft fulness in front that is gathered to a back which comes over the shoulders like a yoke. The triple set of collars makes a pretty finish at the neck. The sleeve has one seam and the straight skirt is easy to tuck. This dress is delightful in organdy, cotton voile, batiste, handkerchief linen, silk crêpe, net, point d'esprit or crêpe de Chine. Tucks are used a great deal this Spring and they make a very effective and inexpensive trimming.  
36-inch bust requires 5¼ yardsorgette 39 or 40 inches wide. Lower edge 1½ yard.  
This dress is suitable for ladies of from 32 to 42 inches bust measure.

**1577**—A frock that offers no regrets for the Summer is shown in dotted organdy. The waist is made with the fashionable vestee, and a very becoming collar. The skirt has one of the deep straight tucked tunics that are so effective in light materials. The sleeve is one-seamed and a blouse body lining is frequently used for the dress of crêpe meteor, messaline, taffeta, silk crêpe, silk voile, silk marquissette, chiffon cloth, net, crêpe de Chine, cotton voile, batiste, dimity or lawn. Lower edge foundation 1¾ yard.  
36 bust requires 6 yards organdy 39 or 40 inches wide with foundation skirt in full length, ½ yard organdy 39 or 40 inches wide for collar and vestee including plaiting.  
This dress is becoming to ladies of from 32 to 42 inches bust measure.

**1593**—Decidedly new is a frock of linen that is made with long body and ripple peplum. It is one of the simple French frocks that base their claim to distinction on perfect lines and smart cut. The dress may be made with a body lining and the straight skirt is gathered. It is excellent in serge, gabardine, jersey cloth, tricotine, poplin, satin, taffeta, charmeuse or crêpe meteor.  
36-inch bust requires 4¾ yards linen 35 or 36 inches wide, ¾ yard white linen 35 or 36 inches wide. Braid design 10716 has been used to trim the dress. The bag has been adapted from bag 10742. Bottom measures 1¾ yard.  
This dress is very smart for ladies of from 32 to 44 inches bust measure.

**1571**—Soft drapery in the skirt gives a very new line to a frock of chiffon and figured foulard. The jumper has a graceful outline, and is particularly nice for warm weather with its opportunity for sleeves of lighter weight. The underbody closes at the left shoulder and at the seam under the arm. The one-seam sleeves are set into the underbody. The skirt is cut in two pieces. Satin combines with serge, gabardine, jersey cloth, tricotine or poplin; satin, charmeuse or foulard with silk crêpe.  
36 bust requires 1¼ yard chiffon 39 or 40 inches wide, 3¾ yards figured foulard 35 or 36 inches wide, ½ yard material 35 or 36 inches wide for sash. Lower edge 1¾ yard.  
This dress is very graceful for ladies of from 32 to 44 inches bust measure.



Dress 1607

Dress 1577

Dress 1571

Dress 1619

Dress 1593  
Embroidery or braiding 10716  
Bag 10742

Other views of these garments are shown on page 130



Dress 1558  
Embroidery 10749

Dress 1561

Dress 1602

Dress 1613

Dress 1591

Dress 1594  
Embroidery 10693

Other views of these garments are shown on page 120





## SIMPLE DRESSES PREPARE FOR SUMMER

Frocks with a Narrow Silhouette and a Wide Charm

**1558**—A simple frock relies on the smartness of its lines for success. The vest front is very fashionable, and the squared effect at the throat gives one of the most popular neck outlines. The dress that slips on over the head is liked by women and young girls. You could make it of serge, jersey cloth, tricotine, soft twills, checks, satin, shantung, charmeuse or taffeta; also of linen, cotton poplin, fine corded cottons, gingham and chambray. Cloth dresses are usually made with the body lining.

36 bust requires  $2\frac{3}{8}$  yards serge 54 inches wide,  $\frac{3}{4}$  yard velvet 35 or 36 inches wide. Bottom  $1\frac{1}{2}$  yard. Embroidery design 10749 has been used to trim the dress.

This dress is suitable for ladies of from 32 to 44 inches bust measure; it is adapted to misses also.

**1561**—In a new dress of novelty silk the straight narrow lines are softened by a novel arrangement of the loose panels at the side. This is an excellent type of one-piece dress for a woman or young girl. It is suitable for serge, gabardine, tricotine, poplin, twills, jersey cloth, checks, satin, taffeta and shantung. For a tub frock it would be very effective made in linen or cotton poplin. A woman could make this dress with a body lining.

36-inch bust requires  $4\frac{1}{8}$  yards novelty silk 35 or 36 inches wide,  $\frac{7}{8}$  yard satin 35 or 36 inches wide to line panel. Lower edge  $1\frac{3}{8}$  yard.

This is a becoming dress for ladies of from 32 to 46 inches bust measure; it is adapted to misses also.

**1602**—This linen dress shows one of the best examples of the simple one-piece frock that Paris offers for the woman and young girl. It is very effective and the lines are exceptionally smart and becoming. The close sleeve is used a great deal for dresses of this type. The neck outline is new and the closing at the side is easy to fasten. Many women like the body lining in a cloth or heavy cotton dress. The dress is good style for linen, cotton poplin, cotton gabardine, gingham, chambray, silk gingham, shantung, satin, charmeuse, taffeta, and for serge, jersey cloth, checks, tricotine or gabardine.

36-inch bust requires  $4\frac{1}{8}$  yards linen 35 or 36 inches wide. Lower edge  $1\frac{1}{2}$  yard.

This dress is attractive for ladies of from 32 to 44 inches bust measure; it is also suitable for misses.

**1613**—English print and organdy are two of the delightful things one does for summer in a new frock. The long body gives the fashionable low waistline, and the paneled one-piece back carries out the popular narrow lines. The dress has particularly good lines for heavy cottons or for serge, jersey, checks, satin, taffeta, charmeuse, silk gingham, shantung, linen, cotton gabardine, gingham or chambray; gingham combines prettily with chambray or colored cotton with white.

36 bust requires  $1\frac{7}{8}$  yard of organdy 39 or 40 inches wide for collar, side front, side back, sleeves and cuffs,  $2\frac{3}{8}$  yards English print 35 or 36 inches wide. Bottom  $1\frac{3}{8}$  yard.

This dress is splendid for ladies of from 32 to 44 inches bust measure.

**1591**—Plaid voile and plain linen are combined in an unusual dress. The long body has the slender graceful lines that are liked so much. The lower part is cut in two pieces, and the arrangement of the inside pockets suggests the new silhouette. Use linen, cotton poplin, gingham or chambray with batiste or dimity, or use satin, charmeuse, taffeta or shantung alone. For a cloth frock serge is splendid with satin.

36 bust requires  $1\frac{7}{8}$  yard novelty voile 39 or 40 inches wide,  $\frac{1}{2}$  yard organdy 39 or 40 inches wide,  $1\frac{7}{8}$  yard linen 35 or 36 inches wide. Bottom  $1\frac{3}{8}$  yard.

This dress is suitable for ladies of from 32 to 44 inches bust measure.

**1594**—A new frock of cotton jersey cloth simply follows the straight lines of the narrow silhouette, and the result is one of the smartest frocks of the season. The dress slips on over the head, closing on the shoulders, and the neck may be finished with any one of the new outlines. The front of the dress is cut in one piece, and the straight lines in back are broken by the slightly low waistline of the skirt. Many women use a body lining in dresses of serge, tricotine, poplin, checks, satin, charmeuse, taffeta, linen, cotton poplin, gingham or chambray. Bottom  $1\frac{1}{2}$  yard.

36 bust requires  $3\frac{5}{8}$  yards cotton jersey 35 or 36 inches wide,  $\frac{5}{8}$  yard taffeta 35 or 36 inches wide, including sash. Embroidery design 10693 is used to trim the dress.

This dress is suitable for ladies of from 32 to 44 inches bust measure.

**1592—1527**—The Spring suit holds a place in a woman's wardrobe that nothing else ever satisfies. In this one the new box-coat has a newer line and the narrow skirt is slashed at the hem. Box-coats are extremely fashionable and the vest front is very smart. It is becoming to women and young girls. The skirt is cut in two pieces, on the very newest lines. The slash gives freedom in walking and makes an attractive trimming. Use tricotine, gabardine or serge, with vest of broadcloth, satin or vestings.

36 bust and 38 hip require  $4\frac{1}{2}$  yards gabardine 35 inches wide,  $\frac{3}{4}$  yard satin 27 inches wide. Bottom  $1\frac{1}{2}$  yard.

This coat, 1592, is suitable for ladies of 32 to 44 bust measure; it is also adapted to misses. The skirt, 1527, is correct for ladies of 35 to  $47\frac{1}{2}$  hip measure.

**1620**—The satin frock takes the Summer coolly when combined with silk crêpe. The lower part, cut in two pieces, comes up in the popular bib effect in front and back and breaks the long slender lines of the dress. The square neck is fashionable and the frilled collar gives a very becoming finish. You could combine satin with serge, gabardine, tricotine, wool jersey or checks, and use satin, charmeuse, taffeta or shantung with silk crêpe. The dress has been trimmed by embroidery design 10632.

36 bust requires  $2\frac{1}{4}$  yards silk crêpe 39 or 40 inches wide,  $2\frac{1}{2}$  yards satin 35 or 36 inches wide. Bottom  $1\frac{1}{2}$  yard.

This dress is becoming to ladies of from 32 to 44 inches bust measure.

**1651**—The lingerie dress of finely dotted swiss is ample compensation for any warm day. The waist is made with its upper part cut in one with the sleeves. The two softly gathered straight flounces of the straight skirt are particularly desirable for flouncings, bordered materials, stripes, plaids and checks, for organdy, batiste, cotton voile, dimity or silk crêpe, crêpe de Chine, foulard, taffeta or crêpe meteor. A camisole lining is often used with silk or cotton dresses.

36 bust requires  $\frac{7}{8}$  yard plain swiss 35 or 36 inches wide for upper body,  $\frac{7}{8}$  yard material 35 inches for puffing,  $2\frac{7}{8}$  yards dotted swiss 35 or 36 inches wide,  $2\frac{1}{4}$  yards material 35 inches wide for skirt. Lower edge of skirt  $1\frac{1}{4}$  yard. Lowest flounce about  $1\frac{3}{8}$  yard.

This dress is graceful for ladies of from 32 to 42 inches bust measure.

Other views of these garments are shown on page 120

# FASHIONS THAT LEAD A DOMESTIC LIFE

For the Hours of Work and Rest

**1643**—A new pair of pajamas shows one of the most popular types of sleeping garment. The front is made in one piece, and the body is in one with the little short sleeves. The lower part of the leg is finished in bloomer style. These pajamas would be very nice made of batiste, cotton voile, cotton crêpe, cross-bar, nainsook, crêpe de Chine, washable satin, China silk or silk crêpe. Pajamas are used a great deal at present and this pair is very cool and easy to put on. They do not require any trimming, but you could finish them very prettily with lace or embroidery. They are delightful for negligee wear.

36-inch bust requires  $3\frac{3}{8}$  yards crêpe de Chine 40 inches wide. The embroidery design 10627 is used to trim the pajamas.

These pajamas are suitable for ladies of from 32 to 44 inches bust measure.

**1595**—Flowered voile makes an adorable negligee for Spring and Summer wear. The soft plaited frills give a charming trimming to garments of this character and one very fashionable this season. The round neck and the wide sleeves are very graceful and becoming. The body of the negligee is in one with the sleeves in the popular kimono fashion. The negligee slips on over the head and is drawn in loosely to the figure. This negligee can be made very quickly and narrow materials could be used for it. You could use silk crêpe, crêpe de Chine, dotted swiss, lawn, cotton voile, dimity or cotton crêpe.

36-inch bust requires  $3\frac{3}{4}$  yards flowered voile 40 inches wide,  $\frac{3}{8}$  yard plain voile 39 or 40 inches wide for plaitings. Lower edge of the negligee measures  $1\frac{3}{4}$  yard.

This negligee is attractive for ladies of 32 to 44 inches bust measure.

**1641**—The way of the housewife is greatly smoothed by a new apron and cap. It is made of gingham, on the very simplest lines, and is extremely easy to get in and out of. The apron does not require very much material and you can make it up quickly. This apron gives a splendid protection over a dress where it is needed most and the deep outline about the arm-hole gives plenty of freedom. The large pockets are most convenient in an apron. The little cap is very pretty and provides a good protection to the hair when one is busy about the house. You could make this apron of gingham, chambray or percale.

It is a simple apron to launder.

36-inch bust requires  $3\frac{5}{8}$  yards of gingham 27 inches wide.

This apron is excellent for ladies of from 32 to 44 inches bust measure.



Pajamas 1643  
Embroidery design 10627



Negligée 1595



House dress 1629

Apron and cap 1641

**1650**—That she who sleeps may also be smartly attired comes a pretty pair of pajamas for the young girl. The collarless neck and short sleeves are extremely cool and very comfortable for warm weather. The pajamas are made with the front in one piece, and the sleeves are cut in one with the body. These pajamas are splendid for girls or children. They are easy to make and could be of crêpe de Chine, washable satin, China silk, silk crêpe, batiste, cotton voile, cotton crêpe, cross-bar or nainsook. The little pockets give a pretty trimming.

A 16-year size requires  $3\frac{1}{4}$  yards of Japanese crêpe 32 inches wide.

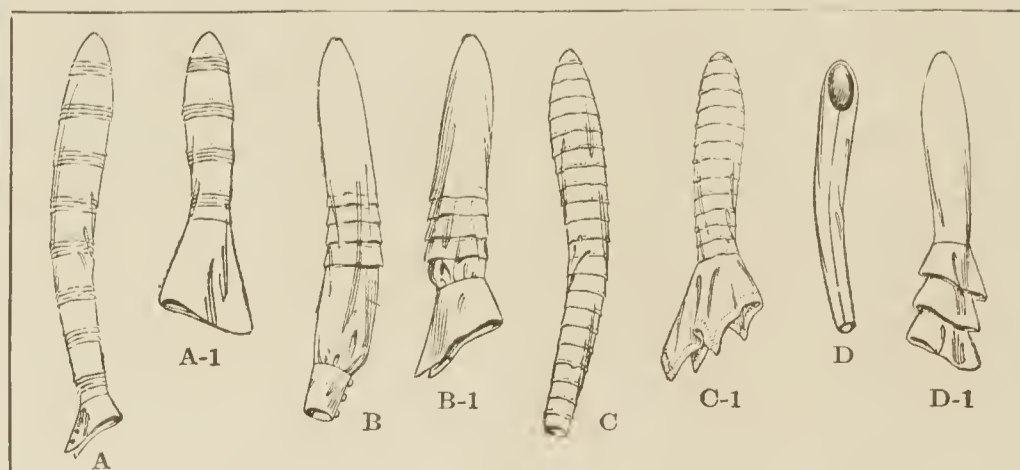
These pajamas are suitable for misses, girls and children, of 2 to 18 years.

Pajamas 1650

**1629**—How to be pretty, though busy, is the motto of a new house dress of gingham and chambray that is particularly attractive. It is a one-piece dress and the two plaits at each side of the front and back make a comfortable dress for house wear. The deep yoke is becoming and attractive, and gives a pretty finish to the dress. You could make the dress with shorter sleeves which would be very cool and comfortable for Summer wear. This dress could be made of percale, chambray, gingham or cotton poplin. The plaits give a little fullness but maintain the popular straight line.

36-inch bust requires  $4\frac{5}{8}$  yards gingham 32 inches wide,  $\frac{5}{8}$  yard chambray 32 inches wide. Lower edge of the skirt measures 2 yards with plaits drawn out.

This house dress is splendid for ladies of 32 to 48 inches bust measure.



1632

**1632**—These new sleeves in 12-inch size require for view A,  $1\frac{1}{8}$  yard Georgette 39 inches wide; view A-1,  $\frac{7}{8}$  yard taffeta 35 inches wide; view B, 1 yard cotton voile 35 inches; view B-1,  $\frac{7}{8}$  yard organdy 39 inches wide; view C,  $\frac{7}{8}$  yard net 35 inches wide; view C-1, 1 yard Georgette 35 inches; view D,  $\frac{3}{4}$  yard satin 35 inches wide; view D-1, 1 yard linen 35 inches wide, 10 to 15 inch arm measure.

These sleeves are adapted to ladies.

# IMPORTANT PARTS OF THE WARDROBE

## The Frock *versus* the Blouse and Skirt

1567—1609—The soft slip-over-the-head blouse and the simple narrow skirt make one of those Spring costumes with which no wardrobe may well be without. The becoming fulness in the blouse is gathered into a narrow yoke prettily embroidered. The blouse slips on over the head and closes on the shoulders and the soft sleeve is made with one seam. The skirt has a straight lower edge and is very good-looking as a separate skirt or as part of a dress in organdy, batiste or dimity with the new deep hem. The blouse is nice in silk crêpe, crêpe de Chine, batiste, cotton voile or net; the skirt in sports silks, tub silks or satin, silk crêpe, silk jersey or silk gingham. Lower edge 1½ yard.

36 bust and 38 hip require 1½ yard Georgette 39 or 40 inches wide, 2¼ yards of bias plaid silk 35 or 36 inches wide. Embroidery design 10745 has been used to trim the blouse.

This blouse, 1567, is suitable for ladies of from 32 to 42 inches bust measure. The skirt, 1609, is correct for ladies of from 35 to 47½ inches hip measure.



Blouse 1567  
Skirt 1609  
Embroidery Design 10745

Shirt-waist 1605  
Skirt 1628

1605—1628—A simple shirt-waist of striped tub silk and a narrow satin skirt make one of the best combinations fashionably that are possible in the Spring wardrobe. The shirt-waist has a very attractive collar finished with the narrow plaited frill that is used on many of the new dresses this season. It is an extremely simple type of blouse that would be a good design to choose for shirtings, crêpe de Chine, wash silk, wash satin, taffeta, linen or pongee. The sleeve is made with one seam. The skirt is cut in two pieces on the fashionable straight silhouette that is particularly good-looking for the separate tailored skirt. Two plaits at each side in the back relieve the plainness and make a graceful skirt for walking. You could use serge, tricotine, gabardine, checks, stripes, plaids, satin, taffeta, charmeuse, shantung, linen, cotton poplin, cotton gabardine or beach cloth.

36 bust and 38 hip require 1½ yard striped tub silk 35 or 36 inches wide, ¼ yard plain tub silk 35 or 36 inches wide including plaitings; 2¼ yards satin 36 inches wide. Lower edge 1¼ yard.

This shirt-waist, 1605, is becoming to ladies of from 32 to 44 inches bust measure. The skirt, 1628, is excellent for ladies of from 35 to 49½ inches hip measure.



Waist 1364  
Skirt 1636

1364—1636—A satin frock follows the ways of the new egg-shaped silhouette in the soft lines of the skirt, and the popular bodice ones in the draped waist. The round neck is very fashionable, and the soft plaited frill gives a very becoming finish to a dark dress. The closing of the dress is arranged at the left shoulder and at the seam under the arm. The skirt is a particularly pretty example of the new egg-shaped lines. The fulness at the waistline may be arranged in plaits instead of gathers, and the skirt has the smart narrow lines at the bottom. The body lining is generally used in dresses of serge, gabardine or tricotine. The soft draped lines are especially effective in satin or charmeuse. A dress of this character is good style for general street wear and it is quite correct for the afternoon. It is an unusually smart and graceful dress, and it is quite simple to make and does not require very much material.

36-inch bust measure and 38-inch hip measure require 3¾ yards of charmeuse 39 or 40 inches wide. Lower edge of the skirt measures about 1¼ yard.

This waist, 1364, is adapted to ladies of from 32 to 44 inches bust measure. The skirt, 1636, is correct for ladies of from 35 to 47½ inches hip measure.

1604—By the suggestion of the new egg-shaped silhouette, its deep vest front and unusual bell-shaped cuff you may know the frock of the Spring. The dress has the long body that gives the slender, young-looking lines that are so becoming to the woman of to-day. The lower part of the dress is straight, and is buttoned to the body with buttons and buttonholes. You could gather it if you preferred. The dress of serge, jersey cloth, tricotine, gabardine or checks is generally made with a body lining and many women like it in the dress of silk gingham, shantung, foulard, tub silk or tricolette. This dress is extremely good-looking in linen, cotton poplin, cotton gabardine, repp, handkerchief linen, gingham or chambray. The collar is convertible, and you could make the dress with the plain sleeve that is used a great deal in street dresses of this type. The vest front of lighter colored material makes a dark dress much more wearable and very Spring-like and attractive looking for warm weather.

36 inches bust measure requires 3¼ yards linen 35 or 36 inches wide; 1½ yard dotted swiss 35 or 36 inches wide with cuff cut crosswise. The lower edge of the skirt measures 1½ yard.

This dress is suitable for ladies of from 32 to 44 inches bust measure.

1596—A smart check brings out the straight slim lines of a soft voile frock to the best advantage. The waist has a panel front that extends around to tie in a sash in back, giving the suggestion of the fashionable low-waisted lines. The closing may be arranged in the back or at the seams under the arm and on the left shoulder. The square neck is very becoming and the close sleeve is used a great deal for dresses of this type. The skirt is straight, and it is made with a panel in the front. The waist and skirt are sewed together to give the popular one-piece dress lines. You could make this dress with a body lining in jersey cloth, serge or gabardine, and also in the silk materials if you wished. The dress is very effective in satin, taffeta, foulard, charmeuse, crêpe meteor, crêpe de Chine, silk gingham, and in the tub materials like cotton jersey, gingham, chambray, linen, cotton poplin or cotton gabardine, it would make a very good-looking and useful dress.

36 inches bust measure requires 1¼ yard checked voile 39 or 40 inches wide, 3¼ yards plain voile 39 or 40 inches wide. Lower edge of skirt measures 1¼ yard.

This dress is adapted to ladies of from 32 to 44 inches bust measure.



Dress 1604

Dress 1596

Other views of these garments are shown on page 120

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**THE FRILLY FROCKS OF**

The Use of Flouncings



Dress 1645



Dress 1657



Dress 1600  
Embroidery design 3417



Dress 1625  
Smocking design 10744



Dress 1639



Dress 1627

1645—This is a lovely frock for the first parties of early Summer. The waist has one-seam sleeves and the straight skirt has two gathered straight flouncings.

16 years requires 2 1/2 yards flouncing 14 inches wide, 3 3/4 yards flouncing 22 1/2 inches wide for flouncings, 3/8 yard organdy 35 inches wide for sleeves, 1 yard edging 5 inches wide, 2 1/2 yard material 27 inches wide for skirt. Lower edge 1 1/4 yard, lowest flounce 1 3/4 yard.

The dress is adapted to the girl of 14 to 19 years.

1657—A tucked dress is always good-looking for the young girl. The gathered back extends over the front of the waist and the one-seam sleeves have tucks to correspond with those in the waist. The gathered straight skirt is attached at regulation waistline. Organdy, batiste, voile, lawn, swiss, net and mull may be used.

10 years requires 2 3/4 yards dotted net 39 or 40 inches wide including plaitings, 2 1/2 yards ribbon 4 inches wide for sash.

The dress is becoming to girls of 10 to 15 years.

1625—For the little tot here is a simple dress, with a novel yoke, high neck, and soft one-seam sleeves. The skirt may have a straight lower edge, or gored underarm seams. Use linen, chambray, lawn, nainsook and cotton voile.

4 years requires 1 3/4 yard handkerchief linen 35 or 36 inches wide, 1/4 yard of contrasting linen 35 or 36 inches wide. Smocking design 10744 has been used to trim the dress.

The dress is suitable for the child of 1 to 6 years.

1600—There are tucked frocks for the young girl too. This dress has a soft waist with round neck and one-seam sleeves. The narrow foundation skirt has a straight tunic.

17 years requires 4 1/2 yards Georgette 39 or 40 inches wide, 1 1/2 yard material 32 to 36 inches wide for upper part foundation. Bottom of foundation 1 3/8 yard. The embroidery design 3417 has been used to trim the dress.

The dress is suitable for misses of 14 to 19 years.

1639—A dress, so well adapted to flouncings is very easy to make. This frock with Empire waistline has a waist in square neck with body in one with shorter sleeves. The skirt has three gathered straight ruffles. Flouncings, net, organdy, lawn, batiste and voile are suitable.

12 years requires 3/4 yard organdy 40 inches wide for body, 6 yards embroidered flouncing 10 inches wide for ruffles, 1 5/8 yard material 32 inches wide for skirt, 1 3/4 yard satin ribbon 3 1/2 inches wide for sash.

This dress is pretty for girls of 8 to 15 years.



1645

1657

1625

1600

1639

1627

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# YOUTH AND SUMMER

And the Sheer Materials



Dress 1655  
Smocking design 10744

Dress 1610

Dress 1649  
Embroidery design 10732

Dress 1648  
Embroidery design 10551

1655—A smocked dress has a box-pleat each side of the front and back and the neck in V outline. The one-seam sleeves may be long or omitted entirely, and the dress worn with a guimpe. Silk mull, nainsook, cotton voile, chambray, batiste and linen may be used. The lower edge may be straight or gored at the underarm seam.

8 years requires  $2\frac{3}{4}$  yards silk mull 35 or 36 inches wide. Smocking design 10744 has been used to trim the dress. The dress is suitable for girls of 4 to 12 years.

1610—An Empire dress for the miss or small woman comes with round neck, either of two styles of sleeves and a gathered straight skirt. The fichu collar and tucks are very pretty and becoming but may be omitted. Net, crêpe de Chine, organdy, batiste and cotton voile are suitable materials to use for this little dress.

The 16-year size requires  $4\frac{3}{8}$  yards white dotted net 35 or 36 inches wide for dress,  $3\frac{1}{8}$  yards satin ribbon  $5\frac{1}{2}$  inches wide for sash. Lower edge  $1\frac{1}{2}$  yard.

The dress is adapted to misses of 14 to 19 years.

1649—A youthful dress for graduation wear. The straight skirt has three gathered flounces. Organdy, batiste, voile, net and lawn are suitable materials.

17 years requires  $3\frac{3}{4}$  yards organdy 39 or 40 inches wide, 1 yard organdy 39 or 40 inches wide for ruffles and sash,  $2\frac{3}{4}$  yards organdy 24 to 36 inches wide for skirt. Bottom  $1\frac{1}{4}$  yard, lower flounce  $1\frac{1}{2}$  yard.

The dress is adapted to misses of 14 to 19 years.

1648—The Empire style is becoming to the small girl. This dress with its fichu collar and sash ends in one is very attractive. The neck may be high or open and the sleeves are one-seamed. The straight skirt is gathered. The dress is a practical style for gingham, nainsook, batiste, swiss, lawn and linen.

6 years requires  $2\frac{7}{8}$  yards nainsook 35 or 36 inches wide. This frock is suitable for girls of 3 to 10 years.

1630—An unusually pretty frock for the junior comes with a round yoke in high or round neck outline, and a cunning little one-seam sleeve and a gathered straight skirt, with or without the flounces. The collar and flounces give the dress a party look but may be omitted. Organdy, batiste, cotton voile, lawn and flouncings may be used.

14 years requires 4 yards batiste 35 or 36 inches wide,  $11\frac{3}{4}$  yards lace edging and 9 yards lace insertion. Embroidery design 10677 has been used to trim the dress.

The dress is pretty for girls of 8 to 15 years.



Dress 1616  
Embroidery design 10677

1616—An unusual style with the Empire body in one has the front and back panels, a pretty, round neck, full length or shorter one-seam sleeves and a straight gathered skirt. The collar is different. Voile, dimity, lawn, batiste, organdy and gingham may be used for this dress.

10 years requires  $2\frac{3}{4}$  yards voile 39 or 40 inches wide,  $1\frac{1}{4}$  yard lace insertion. Embroidery design 10677 has been used to trim the dress.

This is a suitable frock for the girl of 4 to 12 years.

Dress 1630  
Embroidery design 10677



1655

1610

1649

1648

1616

1630

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And what is this book? It is not a novel; it is a book of flaming sketches, short stories, silhouettes; the chief figures wounded French soldiers, the author a surgeon for four years on an automobile ambulance at the front. It is testimony by way of literature as to what the ordinary Frenchman is; it is a survey of souls stripped naked by the wild hands of war. It is the story of Cousin, with both legs off, and his boundless confidence. It is the story of a keeper and accountant of corpses who, though he cannot keep the count, loves them and all their little individualities as if they were living people. It is the story of Rabot who, being called a hero, laughs himself into hysterics. And more like them.

"Civilization" has just been published by The Century Co., New York City. It is sold at all bookstores for \$1.50.

## THE COSTUMES OF YOUTH

Young Girls and Younger Sisters



Dress 1647

Suit 1658

Slip-off coat 1633  
 Skirt 1634

Box-coat 1592  
 Skirt 1372

1647—Three soft frills and a draped jumper make a delightful dress for crêpe de Chine, foulard, satin or taffeta combined with silk voile. The sleeves are set in the body lining and the skirt is straight.

16 years requires 1 yard chiffon 39 inches wide, 2 3/8 yards foulard 39 inches wide, 7/8 yard material 27 inches wide for upper part skirt. Bottom 1 1/4 yard.

This dress is attractive for misses of 14 to 19 years; it is adapted to small women too.

1658—A cunning little suit is made for the junior with the new box-coat and a jumper dress which slips on over the head. The long body of the jumper gives the fashionable vest effect under the coat and the lower part is sewed to it.

10-year size requires 2 1/4 yards serge 44 inches wide, 1 3/8 yard piqué 35 or 36 inches wide.

This suit is excellent for juniors of 10 to 15 years.

1633—1634—The slip-off coat and narrow cuff-hemmed skirt are extremely new. The coat slips on over the head. Bottom 1 3/8 yard.

34 bust or 17 to 18 years for coat and 17 years for skirt require 4 5/8 yards sports silk 35 inches wide.

This coat, 1633, is suitable for misses of 32 to 34 inches bust measure; it is also adapted to ladies. The skirt, 1634, is suitable for misses of 14 to 19 years; it is correct for small women.

1592—1372—The new box-coat, deeply vested, and a one-piece straight skirt make a becoming costume.

34 bust or 17 to 18 years for coat and 17-year skirt require 2 3/4 yards jersey 54 inches wide, 1/2 yard contrasting 18 inches wide. Bottom 1 1/4 yard.

This coat, 1592, is attractive for misses of 32 to 34 inches bust measure; it is also adapted to ladies. The skirt, 1372, is excellent for misses of 14 to 19 years; it also is suitable for small women.

1656—A smart coat with its body cut in one in the new kimono effect is a splendid coat for faille, taffeta, satin, pongee, serge, checks, broadcloth or soft twills.

7 years requires 2 3/8 yards silk 35 or 36 inches wide, 1/2 yard contrasting material 36 inches wide.

This coat is nice for girls of 2 to 14 years.



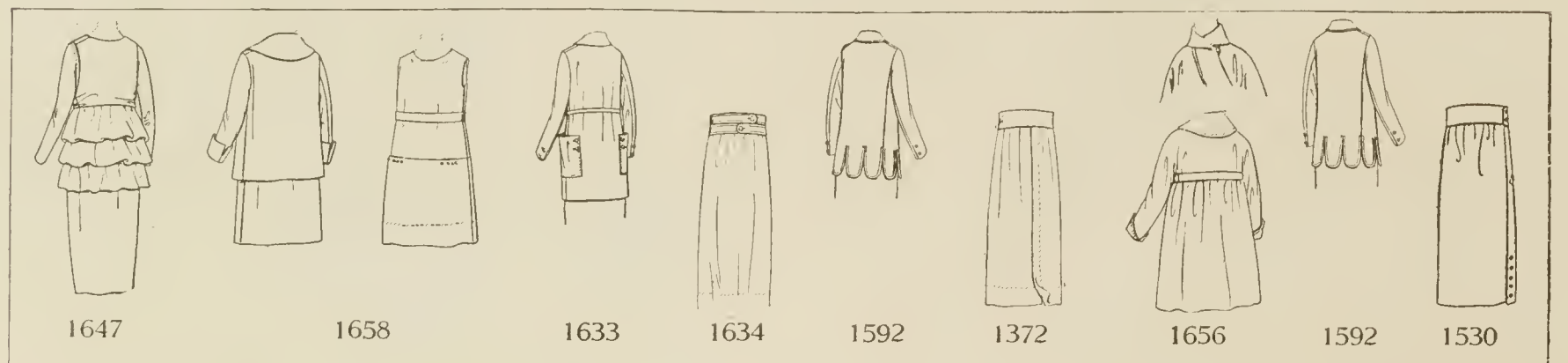
Coat 1656

Box-coat 1592  
 Skirt 1530

1592—1530—Dark gabardine and spotted foulard vest make an effective suit for the young girl. The box-coat is very smart and the fancy vest is effective. The skirt is cut in two pieces. Use tricotine, serge or checks with vest of broadcloth, satin or vestings. Bottom 1 3/8 yard.

32 bust or 15 to 16 years for coat and 16 years for skirt require 3 yards gabardine 44 inches wide, 1/2 yard dotted silk 35 or 36 inches wide.

This coat, 1592, is splendid for misses of 32 to 34 inches bust measure; it is also adapted to ladies. The skirt, 1530, is correct for misses of 14 to 19 years; it is also suitable for small women.



1647

1658

1633

1634

1592

1372

1656

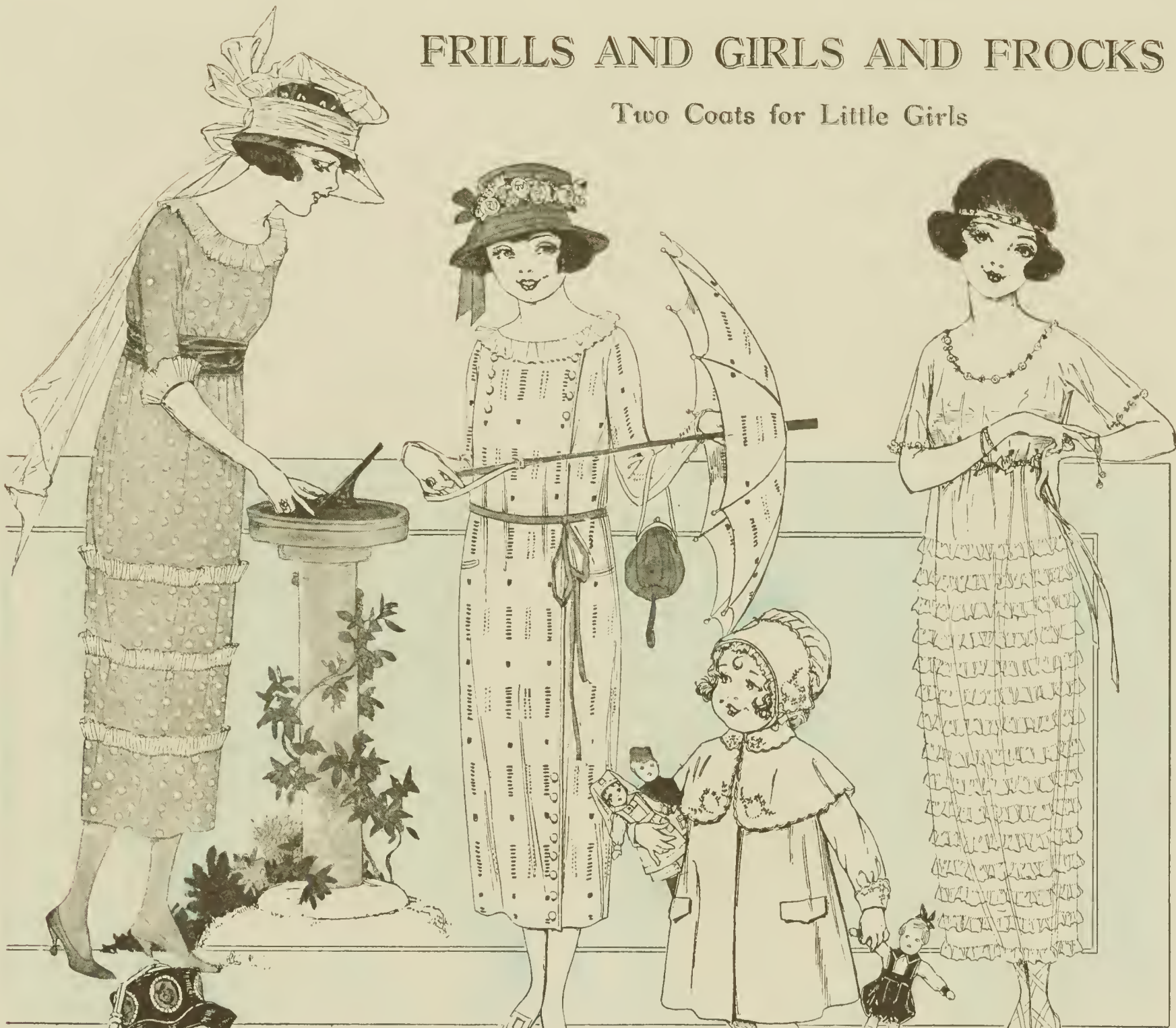
1592

1530

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# FRILLS AND GIRLS AND FROCKS

Two Coats for Little Girls



Dress 1638

Dress 1602 Bag 10742

Coat 1611 Cap 1547 Embroidery design 10555 Scallop design 10420

Dress 1638



Shirt-waist 9377; skirt 1634



Coat 1652

9377—1634—A soft blouse of organdy to match the separate deeply hemmed skirt is one of the newest things that Fashion does for Spring for young girls or small women. The skirt has a straight lower edge and the deep hem is used in organdy, batiste, handkerchief linen or dimity. 17 year requires 4½ yards colored organdy 35 or 36 inches wide, ½ yard contrasting organdy 35 or 36 inches wide. Bottom 1¾ yard. This shirt-waist is becoming to misses of 14 to 19 years; it is also suitable for small women. The skirt is excellent for misses of 14 to 19 years; it is also adapted to small women.

1638—Narrow plaitings give a delightful finish to a simple frock. It slips on over the head, and the waistline may be drawn in with an elastic or a draw-string. The body of the waist is cut in one with the sleeves, and the skirt is straight. Bottom 1¾ yard. 17 year requires 2¾ yards dotted voile 39 inches wide, ¾ yard material 39 inches wide for plaitings. This dress is pretty for misses of 14 to 19 years; it is also adapted to small women.

1602—As smart as it is simple is this new frock. The side closing makes an easy fastening and an effective trimming. The dress may be made with a body lining. Women or young girls use serge, jersey cloth, checks, satin or taffeta. The bag is adapted from bag 10742. Bottom 1¾ yard. 16 year requires 4¾ yards shantung 32 ins. wide. The dress is becoming to misses of 32 to 34 inches bust measure; it is suitable for ladies.

1611—1547—A simple little single-breasted coat and gathered cap, prettily embroidered, make a pretty costume. The sleeves are sewed into a regulation armhole. Use cashmere, Bedford cord, henrietta, corduroy, corded silks, corded cottons or linen. 3 year requires 2¼ yards cashmere 35 or 36 inches wide for coat and hat. This coat, 1611, is suitable for children of ½ to 4 years. The cap, 1547, is used for infants and children up to 3 years of age.

1638—Ruffles and then more ruffles, make an adorable frock for the young girl or small woman. The dress slips on over the head and the body is cut in one with the sleeves. The skirt is straight. Use foulard, satin, silk crêpe, charmeuse, taffeta, messaline, crêpe meteor, etc. Bottom 1¾ yard. 16 year requires 4 yards Georgette 39 inches wide. This dress is attractive for misses of 14 to 19 years; it is also suitable for small women.

1652—A new pongee coat is made with becoming long shawl collar, narrow belt and a panel-like straight front. The armhole is slightly deep. You could use tricotine, serge, velours, broadcloth, gabardine, checks, faille silk, taffeta or satin. 12 year requires 3¾ yards pongee 32 inches wide, ¾ yard satin 35 or 36 inches wide. This coat is splendid for girls of 6 to 15 years.



## Any Woman May Now Be Beautiful

THE slow, tedious methods now commonly employed in trying to acquire beauty should all be forgotten and in their place these few formulas should be used faithfully for results which you have so long sought.

**For Promoting Hair Growth**  
The open secret of really forcing hair to grow is the proper stimulation, not merely of the scalp, but of the hair roots. This is done scientifically, and in a really wonderful way, too, by a mixture which you can easily make up yourself at home, consisting of one ounce of betaquinol, costing not more than fifty cents at the drug store, a half pint of bay rum and a half pint of water. This makes a pint of the best hair-grower it is possible to make, and costs less than a dollar.

**To Have a Spotless Complexion**  
You will find that the sallowness, red spots, freckles and other blemishes of the face, arms, hands, neck and shoulders will promptly disappear, and in its place you may have as exquisite a complexion as you could ever hope for, by simply mixing together one ounce of zintone, costing about fifty cents at the drug store, two tablespoonfuls of glycerine and a pint of water. Apply frequently and liberally as a cream.

**You May Look Years Younger**  
Remarkable success has been obtained in removing crows' feet, deep and shallow wrinkles, lines of age and sagging cheeks by the use of the following formula. It makes the skin more vigorous and plump and the change to youthfulness is striking. Simply mix two ounces of eptol, which will cost about fifty cents at your druggist's, with half pint of water and two tablespoonfuls of glycerine.

**Splendid Shampoo**  
Never forget that the scalp must be kept clean of scurf and dandruff to insure healthful hair. A shampoo extraordinary for its cleansing properties is a mixture of a teaspoonful of eggol and half a cup of water. You can get at any drug store a package of eggol, enough to give you at least twelve splendid shampoos, for twenty-five cents. This shampoo outclasses mere soap and water, and leaves the hair easier to do up, glossy and full of life.

**Removes Blackheads in Few Minutes**  
It sounds very remarkable to say that one may get rid of blackheads, big ones and little ones, in only a few minutes, but such is the case if the following method is used. Sprinkle some neroxin on a sponge made wet with hot water and rub this on the blackheads. The neroxin costs fifty cents at drug stores. The result is surprising.

**Best Way to Treat Superfluous Hair**  
Superfluous hair should be dissolved away, instead of burned off, as is now so commonly done. One of the most effective methods known for dissolving superfluous hair is sulfo solution. By applying this, even the stiffest hairs on very tender portions of the body are removed without leaving the slightest mark, red spots or irritation. The sulfo solution costs one dollar at drug stores.

Any druggist will supply you with the articles mentioned. If not, you can get them by mail if you will send the price to Cooper Pharmacal Co., 541 Thompson Bldg., Chicago, Ill.

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1646 Little girls' play set 1646 Embroidery design 10722

Hats 1640

1642 Little girls' set 1642

Dress 1568

1640-B-1

1640-A-1



Dress 1635

Dress 1644



1646 1568 1635 1642

1646 1568 1635 1644

## VACATIONS AHEAD

### Fashion Prepares for Play Days

**1646**—Contrary Mary becomes all smiles when she puts on her new garden or play set. The cunning little apron has big pockets to carry her garden implements and the large hat shades her eyes when she weeds the garden. Use chambray, check, gingham, chintz, prints, percale, linen and cotton poplin. The apron is embroidered by embroidery design 10722. 5 year size requires 1 1/2 yard linen 36 inches wide. This set is nice for little girls of 1 to 7 years.

**1640**—Hats are always important with the younger set. The little Scotch hat could be made of serge, gabardine, tricotine, twills, plaids, linen, cotton poplin, piqué, cotton gabardine or gingham. The second little hat is very pretty in gingham, chambray, piqué, cotton poplin, linen, prints or chintz. 5-year size, view B, requires 5/8 yard cotton gabardine 32 inches wide; view A 3/4 yard grosgrain silk 22 inches wide. These hats are suitable for children from 1 to 11 years.

**1568**—A white piqué vest puts a delightful front in a gingham frock and the broad box plaids that run from shoulder to hem make a becoming dress for the eight-year-old. The short sleeve is made with one seam. Use gingham, chambray, cotton poplin, repp, serge, checks or plaids. 8 years requires 2 1/4 yards plaid gingham 32 inches wide, 3/4 yard contrasting piqué 32 inches wide. This dress is attractive for girls of 6 to 14 years.

**1642**—Apron, hat and bag are all prepared for play or any adventure in the garden or at the beach. Little girls are wearing aprons a great deal this season, and this is a very new little set and quite practical. You could use prints, lawn, dimity, gingham, chambray, percale, dotted swiss or chintz for this set. 4 years requires 1 3/4 yard figured chintz 32 inches wide. This set is pretty for a little girl of 2 to 10 years.

**1635**—Warm days have a cooler side in a new frock of cross-bar voile. The front closing is attractive, and the two plaits in the front and back of the straight skirt are graceful-looking for girls of this age. It is nice in gingham, chambray, linen, cotton poplin, prints, serge or checks. 12-year size requires 2 1/4 yards cross-bar voile 39 or 40 inches wide, 3/4 yard voile 39 or 40 inches wide. This dress is excellent for girls of 8 to 15 years.

**1644**—In slipping on this little dress over her head she casts aside all button troubles. It is extremely simple, and can be made and laundered very easily and quickly. The trimming bands make an effective finish and you could embroider it prettily. Use gingham, chambray, prints, linen and cotton poplin. 4 years requires 1 1/2 yard linen 35 or 36 inches wide, 3/8 yard contrasting linen 27 or more inches wide. This set is splendid for little girls of 1 to 10 years.





Suit 1429  
Hat 9899

Suit 1347

Dress 1286

Coat 1606  
Trousers 1115

Suit 8553

Blouse 1617  
Trousers 1482  
Hat 9850

## IN THE WORLD OF BOYS

### For Young Son and Big Brother

1606—1115—A soft mixture makes a smart suit for the young man of the family. The coat has the new lines and the large pockets that boys love. The trousers have the newest cut.

38 inch breast measure and 34 inch waist require  $3\frac{7}{8}$  yards of mixture 54 inches wide.

This coat, 1606, is suitable for boys or men of 34 to 48 inches breast measure. The trousers, 1115, are suitable for boys or men of 26 to 50 inches waist measure.

1286—A dress of white piqué is quite boyish-looking enough to please the young man of three years or so. It is nice to put on the very small boy before he wears the Russian dresses. Use galatea, piqué, linen, poplin or repp.

3 years requires  $1\frac{1}{2}$  yard piqué 35 or 36 inches wide,  $\frac{3}{8}$  yard contrasting 20 or more inches wide,  $\frac{7}{8}$  yard material 35 or 36 inches wide for knickerbockers.

This dress is nice for boys from 2 to 4 years.

1429—9899—A sailor hat and a tub suit make a good start for a long hike. The suit has a box-plaited waist with straight trousers. Use repp, poplin, piqué, chambray or drill.

6 years requires  $1\frac{3}{8}$  yard percale 35 or 36 inches wide for waist,  $1\frac{1}{8}$  yard repp 35 or 36 inches wide,  $\frac{3}{4}$  yard canvas 25 or more inches wide for hat in 6 years or  $6\frac{1}{4}$  hat size.

This suit is nice for boys of 2 to 7 years; the hat for boys of 2 to 12 years.

1347—Look before he leaps, for this is an unusually effective little suit. The straight trousers button over the waist in an attractive outline. Use madras, linen, repp, dimity, poplin or galatea for the blouse, and serge, linen, drill or gabardine for the trousers.

5-year size requires 1 yard batiste 35 or 36 inches wide for waist,  $1\frac{1}{8}$  yard drill 32 inches wide for trousers.

This suit is excellent for little boys of from 2 to 7 years.

8553—The helping hand is especially welcome when it comes dressed in a smart suit of gabardine and poplin. The Norfolk type of jacket is particularly becoming to boys of this age, and the applied straps form the pockets. The trousers are straight.

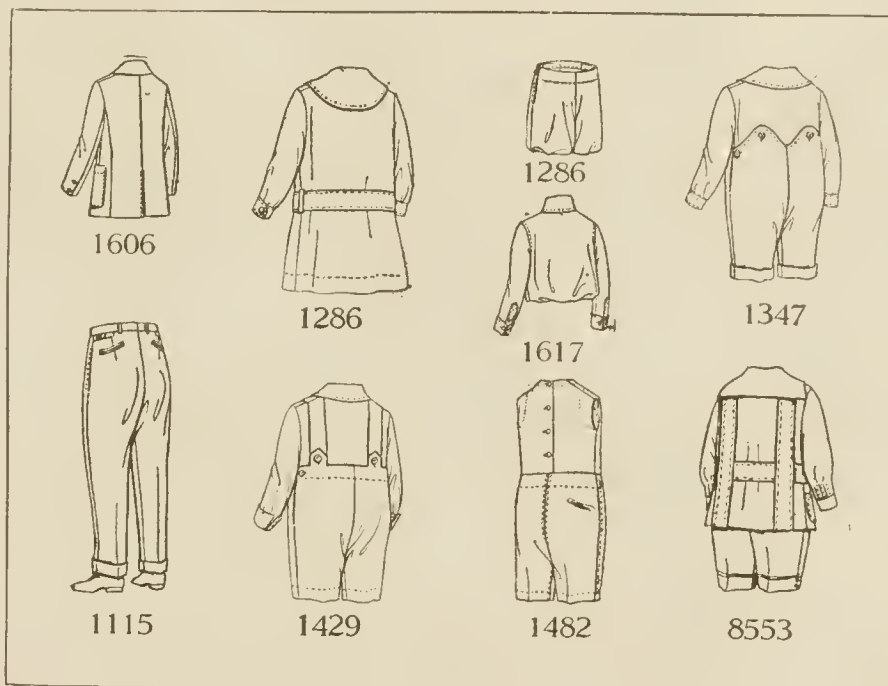
6-year requires  $1\frac{3}{8}$  yard gabardine 44 inches wide for coat,  $1\frac{1}{4}$  yard poplin 35 or 36 wide for collar and trousers.

This suit is excellent for boys of 2 to 7 years.

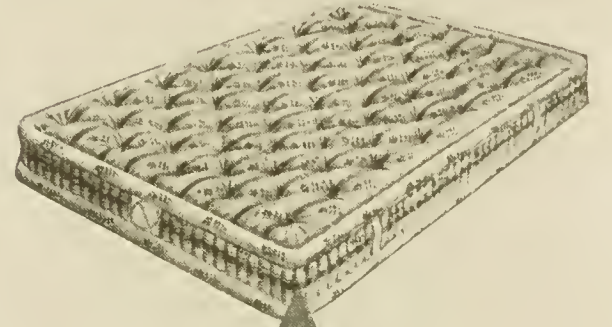
1617—1482—9850—This simple blouse of linen or muslin makes a good costume with straight trousers of serge or flannel.

10 years requires 2 yards striped madras 32 inches wide, 1 yard check 44 inches wide,  $\frac{1}{2}$  yard repp 36 or more inches wide for hat in 10-year or  $6\frac{3}{4}$  hat size.

This blouse, 1617, is suitable for boys of 4 to 16 years; the trousers, 1482, for boys of 3 to 12 years; the hat, 9850, for boys of 2 to 12 years.



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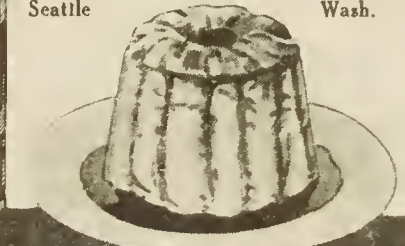
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"The American" is published by The Century Co., New York City. It is sold at all bookstores for \$1.50.



III. 1  
Dress 1498  
Scarf 1266



III. 2  
Dress 1534



III. 3  
Dress 1546; Bag 10742



III. 4  
Dress 1556; Beading 10747

IF A remade dress is an absolute success it will have nothing of the positively-last-appearance look to it. It must look as if it had just been taken fresh and delightful from the tissue-paper wrappings in which it had been sent home by a good dressmaker or smart specialty shop. You can enjoy it just as much as if every thread of it were new, if you will treat it with the same respect and consideration that you would new material. Its style will be new, and you must press and clean your material to absolute freshness. In suggesting these dresses to be made in part or entirely of materials that you already have, I have given you the straight silhouette, the new low waistline, the latest necks and sleeves, and the best of the Spring overdresses, peplums and tunics.

IN THE dress in Illustration 1 you have the low waistline, which is not only smart but is absolutely new this year. This dress can be made with a combination of two materials which, of course, is an ideal thing for a remade dress, since in cutting down there is not always enough of the old material for a complete dress. Here you can make the panels and skirt of satin, charmeuse, taffeta, crêpe meteor, crêpe de Chine, foulard or pongee, and the sleeves and sides of the waist and peplum of silk crêpe, chiffon, silk voile or marquissette. With a fancy silk, like foulard or a checked or striped silk, in the panels and skirt, you can make the sides of the waist and peplum of plain satin or taffeta. If you are feeling the need of a dress with some wool in it, you can make the panels and skirt of gabardine, serge, jersey cloth, and the side body and peplum of satin, taffeta, foulard, checked or plaid silk.

You are more likely to have your Summer dresses in mind by this time. You could not have a prettier dress for a combination of linen, cotton gabardine, cotton poplin, repp or gingham or chambray, with the sides of the waist and the peplum of batiste, dimity, lawn or organdy, using the heavier material for the skirt and panels. You could also combine gingham with chambray, colored cotton or linen

with white cotton or linen, plain voile with figured, striped or checked voile.

THE overdress is an excellent thing to make use of in making over, because it gives you a chance for a new sleeve and a new foundation. The dress in Illustration 2 you could use for remaking a one-piece dress, or if your material is not in that form you could piece the overdress at the waistline and cover the piecing seam with the belt. It is smart to wear your belt low. This dress is equally good for silk, wool and cotton materials. I mention the silks first because I think those are the ones you are most likely to be working on at this season. You could use satin, charmeuse, taffeta, shantung or silk jersey over a skirt and sleeves of foulard, check or plaid silk.

You can use gingham over chambray, or chambray over gingham, colored cottons or linens over white, plaids or checks over a plain material. If you have enough material for the overdress and foundation skirt, you could make them of gingham, chambray, linen, cotton poplin or cotton gabardine, with the sleeves of batiste, dimity or organdy.

If you want a wool dress which would be useful for the rest of the Spring and ready for the early Fall, you could use an overdress of serge, gabardine, tricotine or jersey cloth over a foundation of satin, plaid silk, check silk or foulard. If you have a checked wool material, it can be used over a plain silk or satin.

ILLUSTRATION 3 is the type of dress that is particularly good for making over because it enables you to make use of small pieces of material. I have shown it here with a foundation skirt and panel sash of foulard, with the sides of the waist and tunic of plain satin, taffeta, crêpe meteor or charmeuse. You could use a plaid or check silk in place of the fou-

lard. If your material divides better making the waist and skirt of one material and the panel sash and tunic of another, you would have quite as pretty a dress. This is a very pretty style to use for gingham with chambray, for colored cotton voile with white, or for plain cotton voile with a figured or striped or checked voile.

EVERY one is feeling the need of dinner dresses just at present, for there is no one who is not rejoicing over the return of our troops and who is not taking part in welcoming them home. You have not been wearing evening dresses for the past two years, so you are almost certain to have something which was new just before we entered the war and which you have not used since. The character of evening materials has not changed since then, so that whatever you have that was good at that time is perfectly usable now, and it should be remade. For the dress in Illustration 4 you would probably have satin, charmeuse, crêpe meteor or messaline, which could be used for the foundation skirt and waist, with the surplice jumper, sleeve and tunic of silk crêpe, silk voile, silk marquissette or chiffon cloth or lace.

If you make the foundation of taffeta or flowered silk, the jumper, sleeves and tunic could be of tulle. The taffeta and flowered silk are a little dull to use under silk crêpes, etc. You might have a silk dress with a tunic that would furnish you enough material for the entire dress, or perhaps for all of it except the sleeves and jumper. In that case the dress could be of crêpe meteor, messaline, satin, charmeuse, taffeta or flowered silk, with sleeves of silk crêpe, tulle, chiffon, silk voile or silk marquissette.

If your gown was made during the short-skirt period, you may prefer to have it a little longer. The foundation skirt can be pieced very easily at the top. If the piecing is done neatly, the seam carefully stitched and pressed open, it will never show, even under a transparent tunic.

THE dress in Illustration 5 is such a useful one that you can not be without it. I have shown it here in a combination of plaid silk and taffeta. You could use a stripe, check, or a foulard, if you had it, in place of the plain,



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# OF THE PAST APPEAR

Chalmers

introduction to the readers of THE DELINEATOR. their own clothes is discussed in these articles.



Ill. 5  
Dress 1523

with satin or charmeuse in the body. If your material will not permit you to cut the front panel and skirt sections in one, you can have a piecing seam at the waistline which will be covered by the belt. For your cotton materials, if you have any to make over, you can use gingham with chambray, white linen or poplin with colored linen or poplin; or for a thinner dress, gingham, chambray, linen, cotton poplin, cotton gabardine or repp for the skirt and front panel, with the body of batiste or dimity.

For wool materials it makes a nice dress for this season. The upper part could be of a silk or satin, which would be quite cool. For example, you could make the skirt and panel of serge, gabardine, tricotine or poplin, with the upper part of satin, taffeta or foulard. If the lower part were a checked, striped or plaid material the upper part should be of plain satin or taffeta. In this dress you can place the waistline anywhere you like, but the low waistline is the newest. If there is any piecing to be done in the panel, you must decide where you want your waistline before you do your piecing, as the piecing seam will regulate the position of the belt.

THE dress in Illustration 6 is a splendid thing if you want to have the appearance of a large wardrobe with a few dresses. The skirt in this dress is not really a skirt; it is part of a foundation which also has its sleeves, and will give you a collar if you want it. This foundation can be worn with jumpers, panels and overdresses, to give the effect of several costumes. For the Spring a foundation of satin, foulard, plaid silk or charmeuse can be worn with jumpers of serge, gabardine, tricotine, wool jersey or wool poplin. If the foundation is of plain satin, the jumper, panels, etc., could be of a checked or plaid wool. This same foundation can be made with a blouse-body lining with a camisole top, so that you can wear the foundation with jumpers of silk crêpe, chiffon, silk voile or silk marquisette. For the Summer materials you could have a foundation of white linen or white cotton material, with jumpers of colored linen or colored cotton. You can also have a chambray foundation and gingham jumpers, or a plain linen or plain cotton foundation, with jumpers of the new English prints.



Ill. 6  
Jumper or Over-Blouse 1540  
Slip 1517



Ill. 7  
Dress 1544

THE dress in Illustration 7 is always pretty. It is pretty in gingham. It is pretty in silk. It is sweet for an afternoon dress and simple enough for a morning tub frock. Here I have shown it in taffeta, with the peplums of silk crêpe, chiffon, silk voile or silk marquisette. You could use satin, charmeuse, crêpe meteor, crêpe de Chine, faille, foulard or silk poplin in the same way. If you have not enough material to make both the waist and skirt of the same, you could make either the waist and peplums of plaid, checked silk or foulard and the skirt of plain satin or taffeta; or you could reverse the combination, using the plain silk in the upper part and the foulard, etc., in the skirt.

For cotton materials you can use gingham and chambray, colored cotton voile with white, plain voile with check, plaid or figured voile, colored batiste with white batiste, colored handkerchief linen with white, or plain handkerchief linen with a figured linen, plain lawn with a figured lawn. If you have a serge skirt that you want to make use of, you get a nice dress for the Spring with the waist and peplums of foulard, taffeta, charmeuse, check or plaid silk. The wool skirt, of course, need not be serge; it could be light-weight gabardine or a light-weight wool poplin.

THE dress in Illustration 8 is in keeping with the new feeling toward dress. We are all a little tired of excessively simple, hard-looking clothes, such as we wore when we were working for the war and had no other thought or interest in mind. Now, however, we are glad to turn to a softer, more feminine type of dress. Illustration 8 is quite an elegant dress for afternoon and semi-formal evening use at restaurants, theaters, etc. You can take whatever satin, charmeuse, messaline, taffeta or crêpe de Chine that you have and cut it down into the new skirt and



Ill. 8  
Waist 9788; Skirt 1557

the draped sash and back of the waist. The upper part of the waist and the tunic can be of silk crêpe, chiffon, silk voile or silk marquisette. For a more substantial dress you can use any of these silk or satin materials with foulard in the upper part of the waist and the tunic. Plaid and check silk can be used in the same way. These two silk materials make a useful day dress, though not as dressy of course as the combination of silk or satin with a thin material. For your cotton materials you can use gingham, chambray, linen, cotton poplin or repp for the lower part of the waist and skirt, and batiste, organdy or dimity for the upper part of the waist and tunic. You can use white voile for the upper part of the waist and the tunic, with figured, plaid, striped or colored voile in the lower part of the waist and skirt. The combination of linen with batiste or organdy would make a very pretty afternoon dress of the simpler type.

In making over these dresses be sure to cut down your old material. Adding new material in the form of a peplum or tunic does not make a new dress. The foundation skirt must have the new narrow lines and the waist must have one of the new necks; and your waistline, if it is becoming and suitable to the dress, should be at the new low line. After your old material is ripped or cut apart, it should be pressed carefully, so that it will be absolutely smooth for recutting. Silk materials can be pressed on the wrong side with a warm, not hot, iron, removing all the wrinkles and creases. Wool materials can be turned in most cases and used on the wrong side. Some silks can be turned, but you can not reverse satin, because its under side is ugly.

The length of skirts is a question, since Frenchwomen keep to the short skirt, while American women have taken to longer ones. The conservative length for street wear is six to eight inches from the ground. This is long enough to be graceful and short enough to be young-looking. For indoor or evening gowns you can wear your skirts a little longer, down to the ankle, if you like.



1523

1540

1517

1544

9788



Please let me introduce myself

I'M a new snap! My name is Harmony! They call me Harmony for a very good reason. Because I promote peace of mind in sewing, in dressing and by keeping my wearers snapped up.

I'm proud of the fact that I'm not like other snap fasteners. I'm different in many ways. I'm highly improved! My shape is different, as my picture shows. It's so different they call it the *forget-me-not* shape.



My shape makes me easy to handle—I don't slip from your fingers when you sew me on. I add to the finish of a garment because I'm almost invisible when attached. And my *forget-me-not* shape and big, open easy-sewing eyes hold me accurately and securely in place.

My spring—that's the very heart of a snap fastener—is different. It's tempered to respond like the mainspring of your watch. When it clicks, I'm snapped and I stay snapped until you release me with your fingers. That's my job and I love my work.

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I come in six sizes in black and white. There's one of me for every fabric from sheerest tulle to heaviest wool. I want to meet you at once. My calling card is below. If you will fill it out, I'll send a Free Test Card to your home and a fine book of premiums you receive for my coupons.

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III. 1  
Smock or blouse 1536; skirt 1466



III. 2  
Dress 1537



III. 3  
Dress 1534

**I** NEED waste no time in introducing my subject to you. Every mother has to reckon with it from the time her baby is six months old until she stops growing at sixteen or thereabouts. It is the old, old problem of making the shrinking skirt and dress keep pace with the lengthening legs of your daughter.

**O**F COURSE your girl is a good little sport and wants the gayest and prettiest sports clothes for the Summer. The use of English prints and cretonnes for sports clothes came directly from the best specialty shops of Fifth Avenue. It is quite probable that your daughter may have an outgrown skirt of last Summer which can be cut down to the new narrow silhouette. If she wears it with a smock or long blouse, the skirt can be pieced at the top, for the piecing will never show. Reducing the skirt to the narrow silhouette is sure to leave you enough material for the collar facing. With the skirt of chintz or cretonne, the smock could be of linen, chambray, cotton voile, batiste or dimity. With any of these smock materials the skirt might be gingham, linen, cotton poplin, beach cloth, cotton gabardine or piqué. You could have a chambray skirt if the smock was of cotton voile, batiste or dimity.

This skirt has the new cuff hem. You may not have enough material for it, but it would be very pretty to make the cuff hem of chambray like the blouse if the skirt was of gingham. If the smock was a colored linen and the skirt a white linen, you could make the cuff hem of the smock material. This contrasting hem will give you a chance to lengthen the skirt at the bottom.

If you have a skirt of light-weight serge, gabardine, tricotine, checks, plaid or jersey cloth to cut down, you could make the blouse of crêpe de Chine, pongee, crêpe meteor or messaline, and you would have a very nice costume for the Spring. If you had a skirt of plaid or checked silk or foulard, the smock could be of plain taffeta or crêpe meteor.

**T**HE dress in Illustration 2 has the new egg-shaped silhouette arrived at by means of outstanding pockets. You could use an old full skirt or a one-piece dress for the front and the lower part which extends to the side back, as you can see from the small view below. Another dress, if you had it, would give you the body and the back of the skirt. It is not necessary to have a one-piece dress for either back or front; you can piece the dress very easily at the waistline and cover the piecing seam with the belt. For Summer I have illustrated this dress in dark-blue linen for the front and white linen for the body and back. You can reverse the combination.

This is a good combination also for white and colored cotton gabardine. You could combine gingham with chambray, or you can use white and colored repp together. If you are considering a dress for the Spring instead of the Summer, you can make the front of serge, gabardine, tricotine, poplin, jersey cloth or checks, the body and back of satin, charmeuse or taffeta. Two colors of shantung together, the natural color with another, would make a very good dress.

**T**HE overdress in Illustration 3 I have suggested for the outgrown one-piece dress. You simply cut it down to the new silhouette, slit it up the sides and add a new foundation skirt, which will give you as much length as you need. If necessary, the sleeves can be new to match the skirt. If the last year's dress is not in one piece, you get the one-piece effect by means of a seam at the waistline, covering the piecing seam with a belt. For Summer you could use white linen or cotton over colored linen or cotton, or the colored material over the white. You could combine gingham with chambray or a plain cotton material with the plaid, check or striped material. If you need new sleeves for any of these cotton combinations, you could make them of batiste or dimity. For the Spring, if you are still working on her Spring clothes, you could use serge, gabardine, tricotine, poplin or jersey cloth over satin, plaid or check silk or foulard. If you have a check or plaid wool material for the overdress, the foundation should be of plain satin or taffeta.

**GIRLS GROW ONE WAY,**

By **MARJORIE**



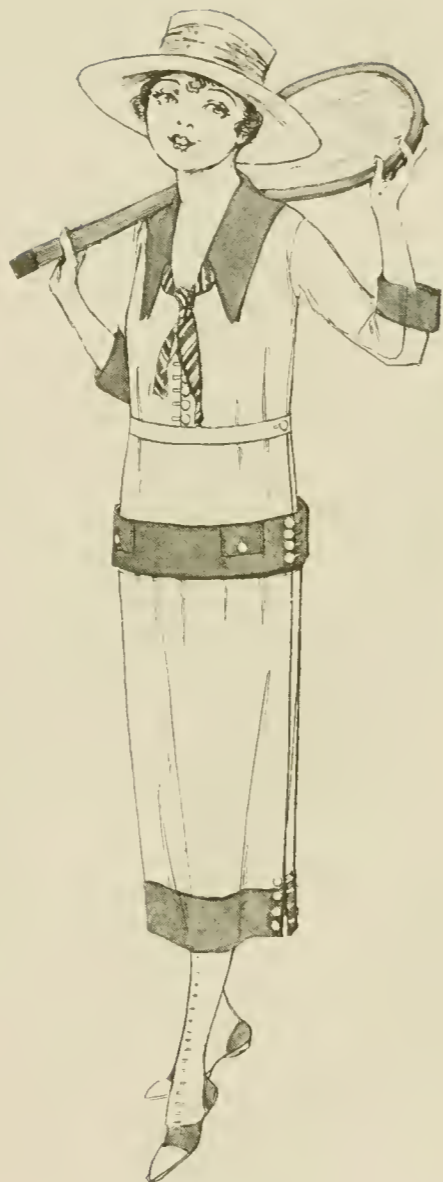
III. 8  
Dress 1583



III. 7  
Hat 1640; dress 1565



1559 Ill. 4 Dress 1559



Ill. 5 Dress 1653



Ill. 6 Dress 1647

AND FROCKS ANOTHER

MAY

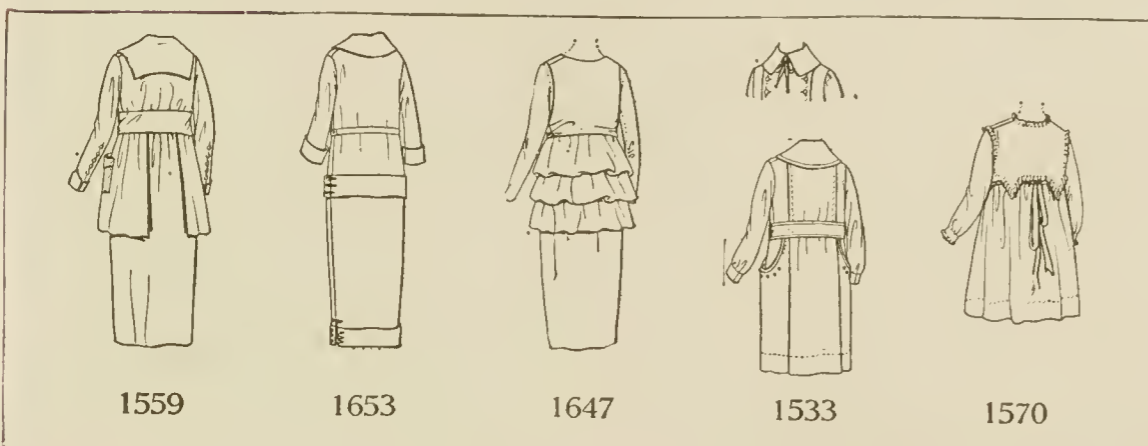
wish to and use the fancy silk in the upper part of the dress and the plain silk or satin in the skirt. You can use any of these silk materials, including the foulard, plaid silk, etc., with a wool skirt of serge, gabardine or jersey cloth. If you had a check or plaid wool skirt, you would use a plain silk or satin in the waist and peplum. For the cotton materials you can combine white linen or cotton with colored linen or cotton, gingham and chambray, colored voile with white, or plain voile with plaid, check or figured voile.



Ill. 9 Dress 1533



Ill. 10 Dress 1570



1559 1653 1647 1533 1570

ILLUSTRATION 6 is the sort of thing your daughter simply adores. Here I have suggested the draped jumper and narrow skirt for crêpe de Chine, foulard, crêpe meteor, satin, taffeta or charmeuse, with the sleeves and peplums of silk crêpe, silk voile, chiffon cloth or silk marquissette. The skirt can be pieced at the top. There are other combinations that you can use for this dress; you can make the jumper and peplums of the same material and the sleeves and skirt of a second material. You can combine white and colored voile or plain voile with check, plaid or figured voile, you can use white and colored batiste together or white and colored handkerchief linen, plain linen with figured linen.

IN Illustration 7 you come to the dress suitable for the little girl who is not as little as she was last Summer. You can take a last year's dress of hers and use it for a skirt with a new body. You could use gingham with chambray, plain lawn with figured lawn, and colored linen, cotton poplin or batiste with white linen, cotton poplin or batiste. In this way you make use of the last year's dresses while you get new width through the body and more length from the skirt.

IN Illustration 8 you again have the advantage of a new body as well as a new length. You can take a dress that is made with an Empire waistline and drop the skirt to a lower waistline, which will make it longer. The bolero gives you a new body and sleeves. If you can not make the skirt long enough by dropping it, you can lengthen it at the bottom with a band of the same material that is used for the bolero. You can use gingham with chambray, colored cotton material with white, colored linen with white, chambray with English prints, or unbleached muslin with gingham. For an afternoon dress you can make the bolero of all-over embroidery with the skirt of flouncing. For the voiles and batiste you can use a white with colors, or plain material with striped, check or figured material.

ILLUSTRATION 9 is for the child who goes to bed one size and arises a new and larger girl. For this dress you can use one of her last Summer's dresses for the skirt and panel. The panel can have a seam under the belt. The skirt you drop to a low waist-line. With the side body you get new width across the shoulders and new sleeves. You can use gingham, chambray, cotton poplin and linen with batiste, nainsook or dimity; gingham with chambray, or colored linens or cotton with white. If you are going North this Summer, your little girl will need a warm dress, and you can make the skirt and panel of serge and a striped or plaid silk in the side body, or you can use a plaid or striped wool material in the skirt and panel and plain silk in the side body and sleeves.

FOR the dress in Illustration 10 you can use a greater part of a last year's dress for the skirt and sleeves, lengthening the skirt with a band of the material that you use for the bolero. Here I have shown the dress in plain voile with fancy voile. You can also use a colored voile or batiste with white. For a play-dress, gingham is pretty with chambray, or gingham with dimity.



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# THE DAY OF THE SWEATER IS AT HAND

A New Sports Sweater Wears Filet Crochet in Front and Silk in Back

By Marie Ashley

THE open season for sweaters has commenced and it's going to be a double open season too, for one has two choices as to material—all restrictions on wool having been lifted and the silk yarns being more fascinating than ever before. The sweater has developed from that once necessary dark-blue or red gym article bearing the big initial of one's college or one's best beau's college, to a highly cultivated garment that is just as important as coat or blouse. One used to start knitting on a sweater in early girlhood with much the same feeling that was formerly inspired by the elaborate patchwork quilt of the immense four-poster—that if it wasn't finished by this generation it would be by the next. But the knitter of today, after a four years' war experience, turns out a sweater almost overnight, and wears it on the golf-course or down to the beach the next morning, as a matter of course.

The sports costume means just one sweater after another, but the two newest ones are shown here, and they promise to be very fashionable for the Summer. The knitted paneled sweater slips on over the head. A deep banding of alternate bars of knitting and purling form the belt, and the front and back extend down over the skirt in the popular overblouse effect. The long bell sleeve is extremely new and is quite comfortable for warm weather, as it does not bind the wrist. The narrow white collar is knitted separately and then sewed to the deep U neck. The panels are finished with soft tassels that give a pretty fringe effect, and are easy to make.

The second sweater is worked in filet crochet, an entirely new combination for sports wear, but filet crochet is used so much as a trimming for lingerie dresses and is so beautiful in itself that one does not wonder a woman wants to take it into things of sterner stuff. This sweater, however, does not live up to its lacy-front reputation in back, for the back is made of satin, taffeta or Japanese silk instead of being crocheted. The silk back makes a much lighter and more wearable sweater for the Summer and can be made very quickly. This sweater can be used under a suit coat as a vest, and is extremely fashionable and good-looking. The motif of the filet is particularly pretty.

### Panel Slip-on Sweater

YOU will need about 5 hanks of Shetland floss, 2 No. 5 amber or bone knitting-needles.

Cast on 81 sts. Knit plain for 10 inches. \* Knit 3 sts., purl 3 sts. all the way across, turn. Purl 3 sts., knit 3 sts.



The popular panel appears in a new slip-on sweater



A delightful sweater of filet crochet

all the way across. \* Repeat between \* for 4 inches. Knit plain for 4 1/2 inches. Knit 38 sts., slip them off on safety-pin. Bind off 5 sts. \* Knit 3 rows on remaining sts. Bind off 1 st. at end of next row (inside edge). Repeat from \* 6 times. Knit plain for 6 inches. Slip sts. off on safety-pin. Pick up sts. from first safety-pin and make other front in same manner. Add 18 sts. at end of row, pick up sts. from second safety-pin and knit off on end of row. Knit plain for 11 inches. \* Knit 3 sts., purl 3 sts. all the way across, turn. Purl 3 sts., knit 3 sts. all the way across. \* Re-

peat between \* for 4 inches. Knit plain for 10 inches. Bind off.

Join sides, beginning at lower edge of purling and overcasting up 3 inches above purling. Make fringe across lower edge as follows: Wind yarn 4 times around a 6-inch piece of cardboard. Cut the strands at the lower edge and pull them through the lower edge of sweater. Hold 8 strands together and tie in a knot. Skip about 3 stitches on edge of sweater and knot another strand.

**COLLAR**—Cast on 20 stitches. Knit plain until band is long enough to extend around neck outline. Fold collar in half with short ends together to find center. Place center at center front of neck outline. Overcast it to neck outline. Do not join ends in back, but finish each end with a tassel of 12 strands instead of 8.

**SLEEVES**—Cast on 65 sts. Knit 6 inches plain. \* Add 1 st. at each end of next row. Knit 8 rows plain. Repeat from \* until sleeve is 17 inches long. Now bind off the first 6 stitches of every row for 10 rows. Bind off. Overcast sides together and overcast sleeve into armhole.

### Sleeveless Sweater in Filet Crochet

YOU will need about 3 balls of light-weight knitting-yarn, 1 small amber or bone crochet hook.

To obtain the best effect, work very tightly.

Begin at left of diagram and work up and down. Ch. 111, turn, skip 3 ch. next to hook, work 1 d. c. into each of the remaining chains, 3 ch., turn.

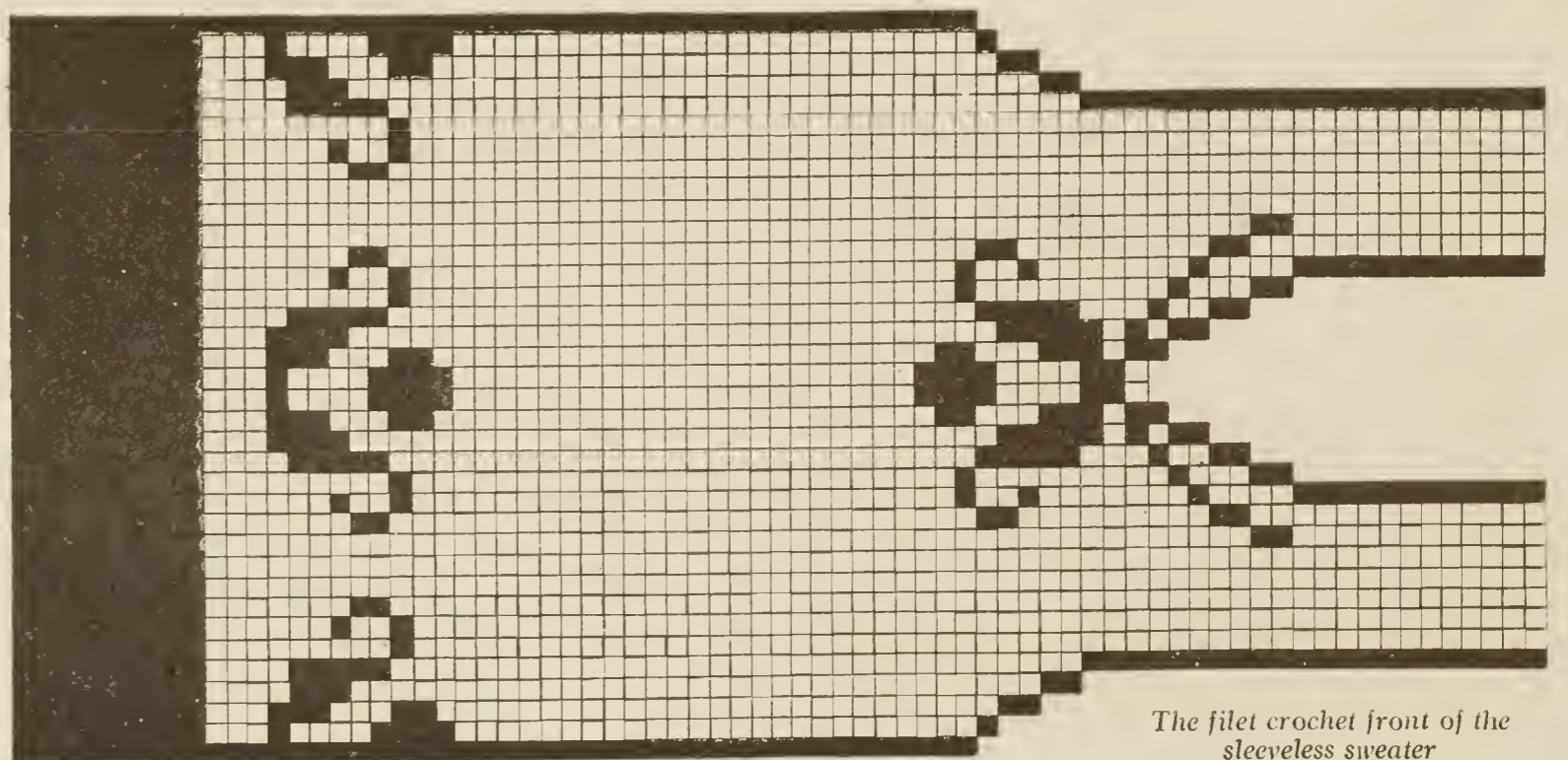
**Second row**—Work 1 d. c. over every d. c. of previous row. 3 ch., turn.

Work next 7 rows like the second row.

**Tenth row**—3 d. c. over first 3 sts. to form 1 s., 2 ch., skip 2 sts., 1 d. c. over next st. to form 1 o., 34 o., 1 s., 3 ch., turn. Now follow the diagram, making 1 o. for every white square and 1 s. for every black square.

Cut a piece of satin, taffeta, jersey or Japanese silk just like the crocheted front, evening the neck and armhole edges. Lap the crochet over the silk at the shoulders and sides 3/4 inch and fell. Turn the raw edges under on the wrong side and catch to the crochet with invisible stitches. Finish the neck, armholes and lower edge of the back with a narrow bias binding of the silk.

The filet crochet is very easy to do and it works up very quickly. The yarn comes in lovely Springlike colors that are very pretty under a dark-blue serge suit. These sleeveless sweaters are very fashionable.



The filet crochet front of the sleeveless sweater

# EMBROIDERY'S NEWEST DESIGNS FOR FASHION

By Marie Ashley

Hats 10750. These new embroidered hats head the Summer costume of the very small young lady of three or five years.

10750



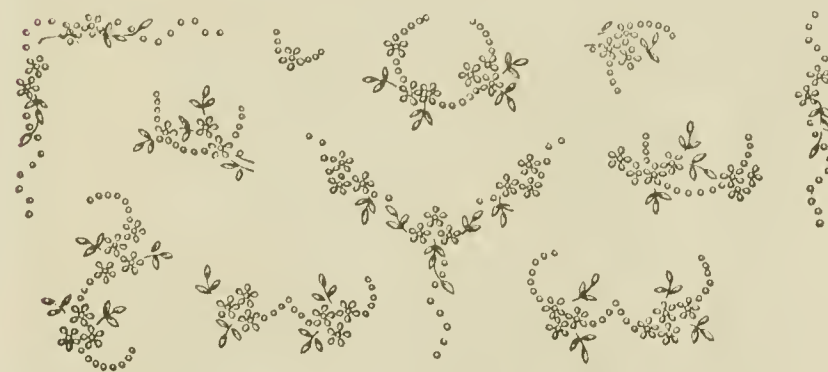
Style B

10750



Style A

Embroidery design 10750 shows two adorable children's lingerie hats to be worked in eyelets, satin-stitch, outline-stitch and button-hole embroidery. They are very effective made of white piqué or linen and embroidered in color to match one's frock. The embroidery design provides for embroidering two different hats. View A is pretty for a child of three years; and view B for a child of five years.



Embroidery design 10746 for eyelets, satin-stitch, French stemming and buttonholing; provides for 2 1/2 yards of banding 1 1/2 inches wide, 2 1/2 yards square scallops 1/8 inch wide and 55 assorted motifs.



Beading or embroidery design 10747. For beading or French-knot embroidery; provides for 4 3/4 yards banding 2 inches wide, 3 1/2 yards banding 1 inch wide, 6 motifs 7 1/2 x 2 1/4 inches wide, 8 motifs 3 1/4 x 2 3/8 inches, 6 motifs 5 1/2 x 4 1/4 inches, 6 motifs 4 1/4 x 2 inches, 4 motifs 4 1/8 x 2 1/8 inches and 2 motifs 10 1/8 x 8 5/8 inches.



Braiding or embroidery design 10748. For braiding, outline-stitch, couching or chain-stitch embroidery; provides for 3 1/4 yards banding 5 inches wide, 3 3/8 yards banding 3/4 inch wide, 4 motifs 11 x 6 inches, 4 motifs 7 x 4 3/8 inches, 4 motifs 4 1/2 x 2 inches, 4 motifs 4 7/8 x 3 3/8 inches, 2 motifs 8 3/4 x 5 inches, and 4 motifs 7 3/4 x 2 1/8 inches.

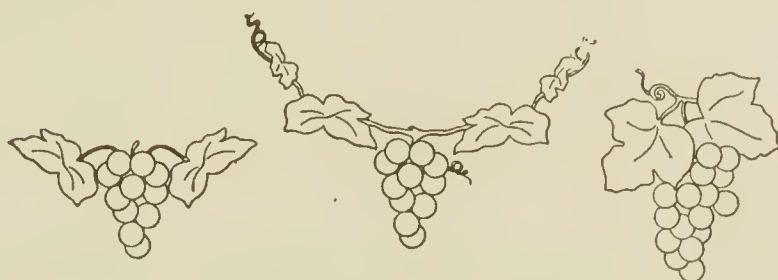


Embroidery design 10746 Dress 1551

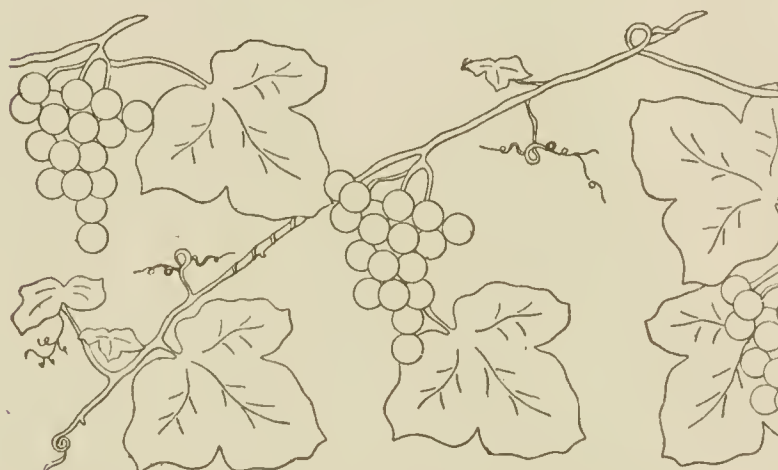
Embroidery design 10749 Dress 1594

10746—1551. Embroidery design 10746. A new embroidery design is responsible for much of the success in life of a new jumper dress for the junior. (Dress 1551.)

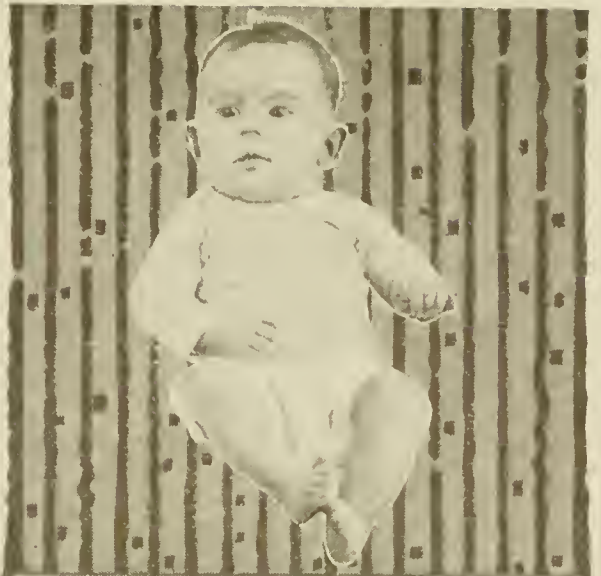
Embroidery design 10749. An unusually smart and effective grape-vine design entwines itself about the slender lines of a simple frock. (Dress 1594.)



Embroidery design 10749



Embroidery design 10749. For satin-stitch, outline-stitch or chain-stitch embroidery; provides for 1 3/8 yard of banding 15 1/2 inches wide, 3 3/8 yard banding 7/8 inches wide, 2 motifs 11 3/4 x 8 inches, 6 motifs 8 1/4 x 4 3/8 inches, 6 motifs 7 3/8 x 6 3/8 inches and 4 corners 4 1/8 x 3 1/2 inches.



## The Wonderful Rubens Infant Shirt

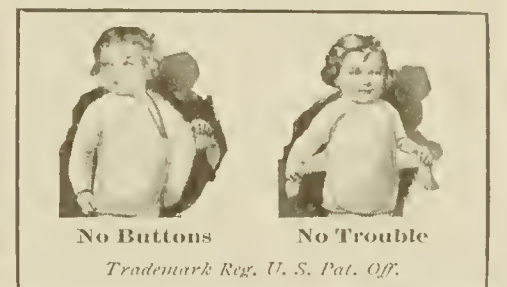
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The buttonless shirt.

The shirt which is double thick over chest and stomach—necessary protection all the year 'round.

In all materials at moderate prices. Always adjustable to perfect fit and the baby's growth.

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No Buttons

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Be Sure It's a Rubens Infant Shirt

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Mrs. Helen Davenport Gibbons, with her husband and four children, occupied a little chateau near St. Nazaire, in the summer of 1918. She believed in treating American doughboys from nearby camps quite special. The little chateau became a sort of home to many of them; it was always open to any of them. Mrs. Gibbons, in a simple, easy, entirely delightful human way, has achieved the task of getting the American doughboy on paper, in a book—what he thinks of France, what he felt about the war, what France thinks about him, etc., etc. She calls it "A Little Gray Home in France." It is a book of the heart that will touch the emotions of readers and fill them with the impulse to tell others about it.

The verdict of the professional readers in the office of the publishers was enthusiastic and unanimous.

"A Little Gray Home in France" is published by The Century Co., New York City. It is sold at all bookstores for \$1.50.



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This crib is absolutely safe and comfortable for babies up to two years. The child needs no attention as the springs absorb the jars and an adjustable hood protects against sun and wind. A mother may drive her own car. The crib is strapped to robe rail or small metal loops. Collapsible and quickly detached. Price \$10.00. Express prepaid, if your dealer hasn't it. Satisfaction guaranteed or money refunded.

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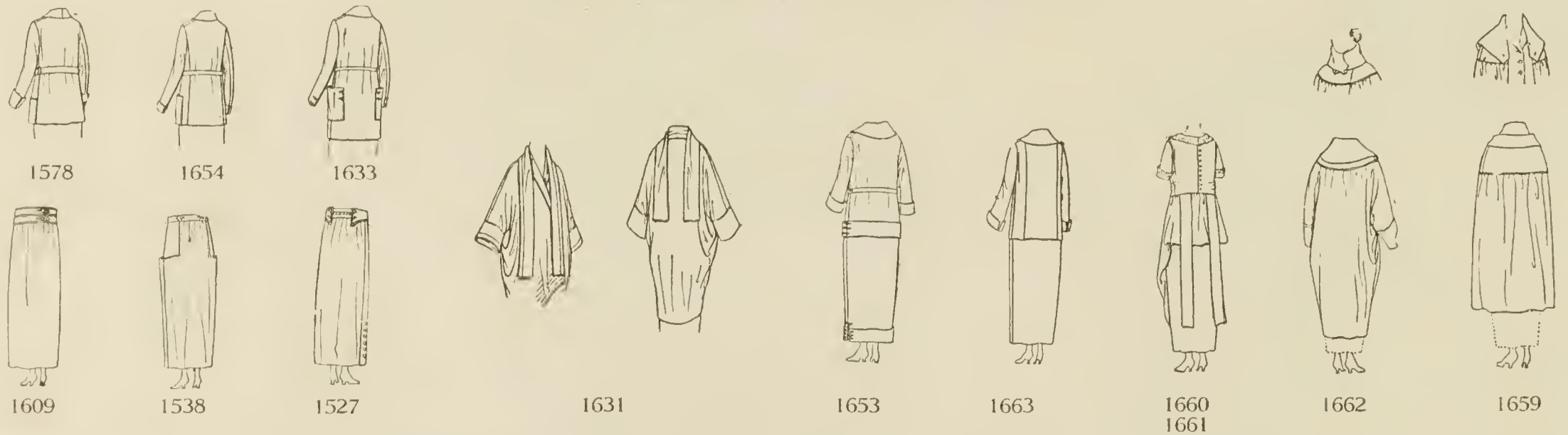
Chicago

OTHER VIEWS ARE SHOWN ON FIGURES ON PAGES 98, 99, 100, 101, 102, 103, 104, 105, 106 and 107

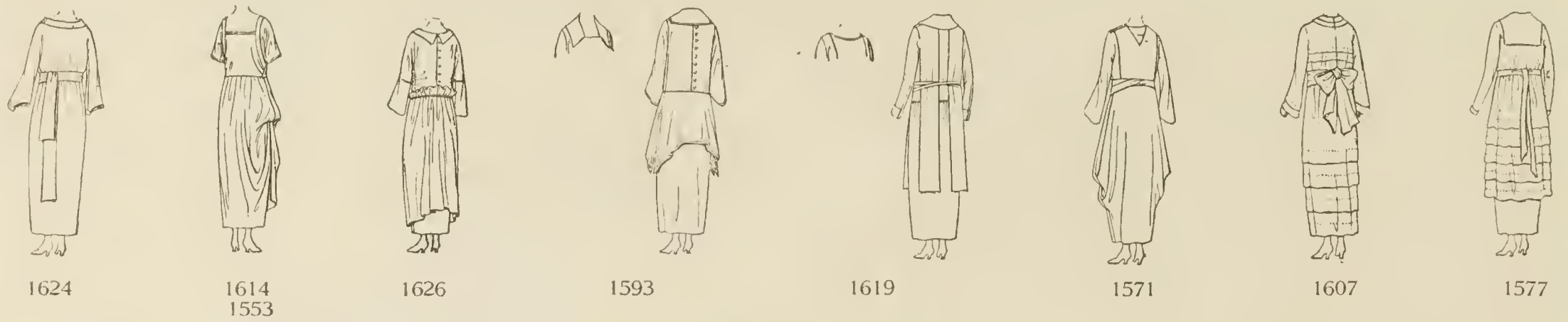
Other views of these garments are shown on pages 98 and 99



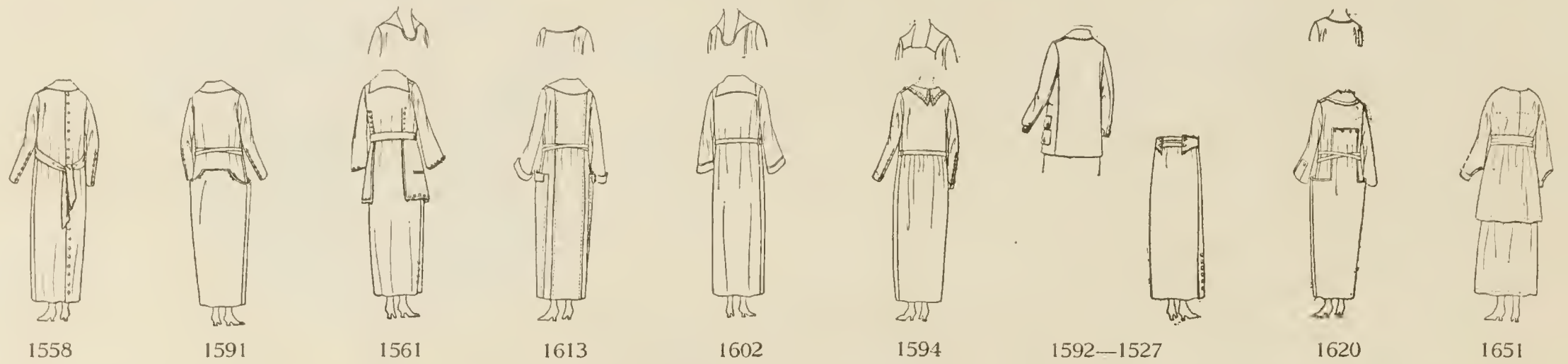
Other views of these garments are shown on pages 100 and 101



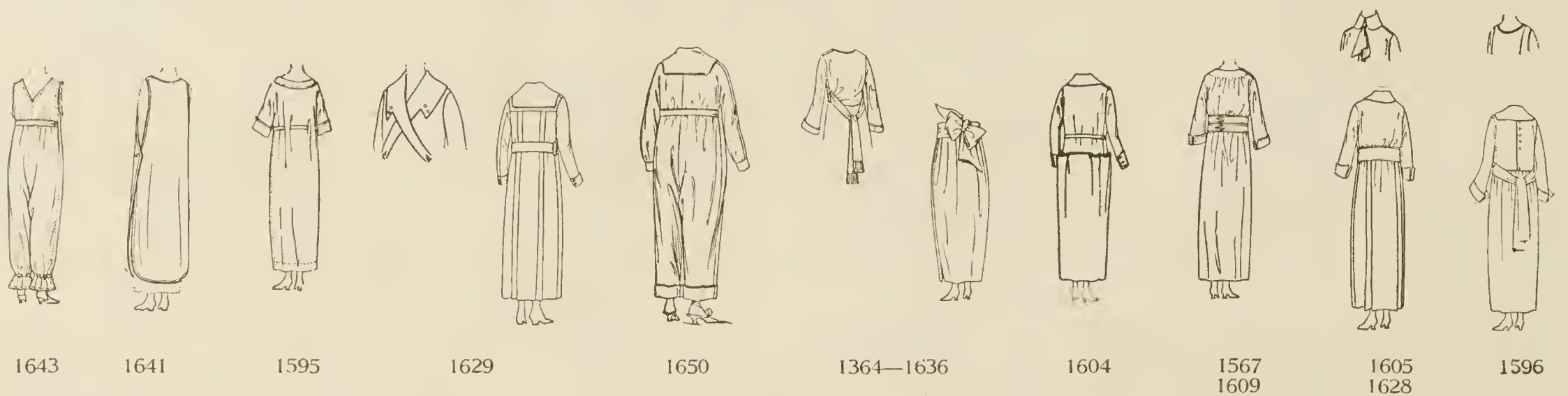
Other views of these garments are shown on pages 102 and 103



Other views of these garments are shown on pages 104 and 105



Other views of these garments are shown on pages 106 and 107







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**Cooking** and Kitchen  
Utensils  
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saves time, money and labor

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