

The KITCHEN CABINET

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Give what you have to some one, it may be better than you dare to think.—Henry Wadsworth Longfellow.

WORTH WHILE DISHES

Fresh fruits of all kinds are essential for health. Our dietitians tell us that orange juice or oranges are just as good for a growing child as the best milk.



whole wheat bread and fresh vegetables, as well as pure butter, and should be given daily.

Dainty Bran Muffins.—Sift together one cupful of pastry flour, one cupful of graham flour, four teaspoonfuls of baking powder, one teaspoonful of salt and two tablespoonfuls of sugar, add the bran from the sifter—there should be at least one-half cupful—and mix with the dry ingredients. Beat one egg, add one cupful of milk and when well blended add to the first mixture; stir in one tablespoonful of melted butter and drop by spoonfuls into a hissing-hot, well-greased iron pan. Bake twenty minutes in a hot oven.

Swedish Timbale Casserole.—Beat the yolks of two eggs, add one-half cupful of milk, stir little by little into three-fourths of a cupful of flour sifted with one-half teaspoonful of salt. Set aside for an hour before using. Dip a timbale iron into hot fat, let stand two or three minutes, drain and dip into the batter which has been put into a small bowl or cup; let the iron drop into the batter up to a half-inch from the top, then drop into the fat and cook until crisp and brown. Shake off the cooked case and repeat. Serve creamed mushrooms, sweetbreads or any creamed vegetable in the case.

Real Clam Chowder.—Where fresh clams are obtainable, for six persons use three pints of clams measured solid, drained from the juice. After picking over carefully they may be scalded in the juice. Next remove the soft part and put the tough portions through a meat chopper. Take six slices of bacon, cut into strips, put into a chowder kettle and fry until crisp; add one onion sliced thin and cook until soft, add the liquor from the clams, the tough part and six potatoes sliced. Cover with just enough water to cook; when done add the soft part of the clams, one-fourth of a cupful of butter, salt, pepper and a pint of rich milk or cream. Just before serving add a dozen milk crackers.

Nellie Maxwell

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Tubular Outline Not Spring Mode

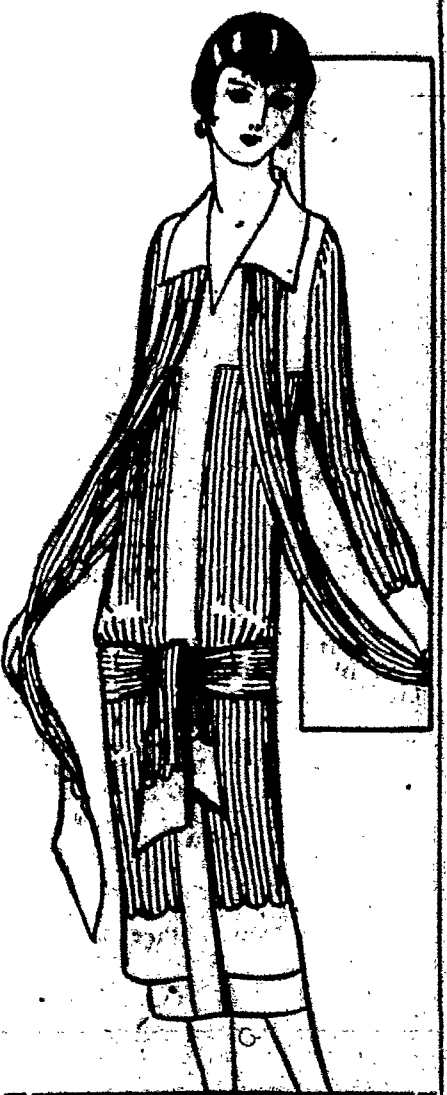
Variations of Bodice and Skirt Avoid Straight Line, Writer Says.

The new spring dress is easily distinguishable from its immediate predecessors, says a fashion writer in the New York Herald-Tribune. It has discarded many of the wearisome themes to which the mode seemed indefinitely committed and it marks the crystallization of numerous different and progressive tendencies. The principal details of daytime dresses are catalogued below:

The tubular silhouette has passed silently out of the picture and in its place there are innumerable variations of bodice and skirt, all of them avoiding the absolutely straight line. The molded bodice appears frequently, but it is not an invariable note. The typical skirt is wide at the hemline and decidedly shorter than last year's models. Indeed, the shortness of the French models is often carried to an extreme, which is far from esthetic and will not find favor on these shores. The characteristic skirt length in smart American circles approximates 14 inches off the ground—in Paris it is often as much as 18. Skirt width is achieved by means of inverted and wide box plaits, circular cuts, apron and panel effects, godets, tunics and gathers. This fullness is not always limited to the skirt hem, starting occasionally as high as the waistline. Remember above all things that the skirt of the afternoon frock is no longer narrow and it must add perceptible width somewhere between the waist and skirt hem. Preferably this fullness should be confined to the front, leaving the back fairly flat. Molded lines are suggested either for the bodice or over the hips.

The eclipse of the tubular outline added impetus to the tendency toward the marked waist and the smartest of the new French models invariably incorporate a fairly defined waistline. This appears either at a normal position, or low or high—the higher line being more generally favored. The reason for this is manifest—as long as skirts are acutely short, the harmony of the silhouette can best be maintained by the raised waist. It need not and should not be sharply defined, but the smart woman will include a frank suggestion of it in her spring frock. The trend is distinctly that way.

Sleeves Are Variegated.—Much of the decoration of the afternoon mode centers around the new sleeves which are of variegated types. Long and short sleeves are in evidence, with the former distinctly predominant. Some long ones are molded above the elbow and are wide below, and some reverse this order, but the majority are long and narrow. Tight wrist bands, scarf ends, circular wrist flounces and balloon effects are only a few of the many ways of varying the spring sleeve. Several designers



Brown Crepe Georgette Laid in Plaits, Banded With Beige Crepe.

even incorporate sleeves of material and color entirely different from the frock itself. The sleeve offers a better outlet for individuality than any other item of spring mode, and here you may let your fancy roam as far afield as you wish. Only bear in mind this single adjuration—avoid the sleeveless street frock. Several Paris designers have again offered it, but it is nevertheless distinctly an evidence of poor taste.

Crepe, surah, taffeta, kasha, satin, alpaca, chiffon, lace, crepe chiffon and satin, plain and printed crepe de chine, georgette, crepe, crepe Roman, organdy, wool crepe and mousseline are among the more prominent spring fabrics. Colors are even more numerous. Gray and bois de rose stand out above the others, but green, mauve, red, black, chartreuse yellow, numerous shades of blue and beige and the pastel hues are also important. Here is another opportunity for type expression and you may choose your spring

fabric and color much according to your personal taste.

Besides the infinite ways of varying the wide skirt, gowns, jabots, floating panels, revers, patch pockets, button trimming, lingerie collars and cuffs, soutache, silver-block letters bearing the name or initials of the wearer and bead fringe are used to embellish the new afternoon dresses. The collar, still important, remains fairly high and much of the bodice variation centers around it and the shoulders.

Novelty of the Ensemble.

The novelty of the spring ensemble lies in its distinctly new details rather than in the idea itself, which dates its naissance back several seasons. In many quarters it is believed that the ensemble theme has become a permanent fixture in the mode, due to the fact that it cannot be easily and accurately copied. Elsewhere the opinion is that it has reached its peak and from now on will gradually recede in popularity. We incline to the latter opinion as far as the ensemble is



Black Muslin Dress Having Double Flounce of Plaited Black Taffeta.

its present typical form is concerned—but we believe that the theme will reappear consistently in the future, albeit in entirely new guises. Salient details of the spring ensemble are appended.

The term ensemble, applied to fashions, is used to indicate a note of identity appearing on two or more different parts of the costume. It may include hat, stockings, shoes and accessories, but it ordinarily connotes the linking of coat and dress through a relationship in fabric, color or design. Typical ensembles have the coat lining and the dress of the same fabric—often printed—but many new ensemble expressions have been introduced for spring. Some of the novelties are the sleeveless coat ensemble, the woolen coat and silk frock combination, the short coat and the jumper frock, the coat forming a direct contrast instead of matching the dress, and the kasha coat worn in combination with a lace dress. It is advisable to select from one of the novelty combinations, if you intend to fare forth in a spring ensemble. The printed coat lining and dress combination is wearing well, but it is no longer new, and the smart woman will favor more unusual combinations.

Coat and Dress Styles.

Long or three-quarter coats predominate for the ensemble and they may be of silk or wool. The full-length top-coat and the redingote are favored styles. Novel effects, such as slashing the coat up the center of the back, or along the side seams for some ten or twelve inches, are smartest. The dress conforms in all respects to the details of the afternoon frock except in the cases of sports and evening ensembles, which are considered under their respective headings.

Kasha, surah, crepe, printed silks, satins, chiffon, wool jersey, foulard, georgette, taffeta and many light-weight coat materials are among the more prominent materials. Jade, green, purple, mauve, red, black, gray and the lighter shades are the smartest colors.

Revived a year ago, the tailored suit was then a little ahead of its time and found small place in the general scheme of fashions. Today the mode has been educated up to it and it takes its position among the chic of the haute monde. The tailleur is the exponent of mannish lines in spring fashions, and as such is directly opposed to the gentler spirit of the ensemble. Both are en regie this season—and if only one is your portion, you may choose according to your type. Tailleur characteristics follow:

There is little opportunity for innovation in the tailored silhouette and it usually conforms to the straight and slim contour. Both jacket and skirt depart occasionally from the narrow silhouette, the former through the bolero or loose coat lines and the latter through a plaited fullness usually concentrated at the front. Generally the coat and skirt are developed in the same material while the blouse, strictly tailored, is of one of the heavier silks. When the waistcoat is substituted it is usually of a material such as white pique. There are, however, frequent instances of jacket and skirt in contrasted fabrics.

A Matter of Color

By E. F. WARE

"His wig was at the bottom of the trouble; had it not been for them we would never have been tempted."

Bob and I are twins. We came down with typhoid fever on the same day, and after five weeks of nip and tuck, we began to recover at the same time. It was during the early stages of our convalescence that I noticed that my hair was falling out in spots, and Bob's was doing the same. Most of our youth had been spent in boarding school and college, and Rosemount was almost as strange to us as though we had not been born in the city.

"Well, you wait, boys," said Doctor Fallows, "you might try shaving your heads, when the new hair comes out as it will in due time. It will be of even length. Might stimulate the new growth, too. Advise you to try it."

A few days after the shaving, Bob remembered that the annual Charity ball was only one week off. We hated like sin to go to that hop in bald heads, so to speak, but finally decided to do so.

"You will stay in the house," ordered Doctor Fallows, when we approached him in the matter. "Weather too cold, can't risk a relapse."

Bob thought of wigs. "Dan!" he shouted, when the ball was yet four days distant. "How many hairs to make a wig?"

That afternoon a wig maker called and we selected our hair.

The day came, and with it the wigs. They were perfect, after they had been fitted on and touched up a bit with the shears. Robert and Daniel were themselves again!

Then we became each other.

We had finished dressing, except for our hair, when Bob reached over to my side of the table, picked up my wig and put it on. The next instant he was hopping around the room in the grip of a great idea.

"You go as me, and I'll go as you!" he shouted, grammar gone to the dogs.

The scheme was great, at the ball—but we didn't stop it there. To tell the truth, we both fell in love. I fell for Nell Barry the minute I saw her; Bob did likewise for her cousin, Madge. The next morning, still enjoying the masquerade of the night before, I put on Bob's wig, and he put on mine.

We proposed on the same night—and were accepted! Talk about happiness! Why, we were madmen—and then we began to wake up.

"Guess we have gone far enough with this wig foolishness," Bob remarked next morning. "Better become our own handsome selves again, and explain the joke to the girls."

That night I called on Nell, flying my own color—a somewhat flaming auburn—and I came away sore from the heart out. On the terrace in front of our house, I found Bob suffering from a similar malady.

"Well, Bob," I began, sadly. "She told me that red is the only color she simply can't abide. She reacts awfully to my hair. What did Madge tell you?"

"The same," replied Bob, hoarsely. "Only it is yellow she has a positive dislike for!"

Life had indeed gotten serious. At last we gave up; retired from the Gold Coast. But we didn't go far away. A small farm, about 15 miles distant from Rosemount, is also part of our landed possessions, and we withdrew to that farm, from the world, forever.

Exactly three months later we returned to town. In Bob's eyes was the light of hope; in mine the same. That evening, after supper, I got Nell on the phone.

"This is Dan," I told her.

"Dan—who?"

"Say, Nell, you know who! And listen: I want you to have Madge over to your house tonight, and Bob and I want to call. Just one more time."

"It would be useless."

"Yes, I know it would. But—well, there's something you don't know about, something very odd, to say the least. Can we come?"

We called one hour later; the butler scanned us with wide-mouthed astonishment when he admitted us. As we crossed the room towards Nell and Madge, Bob and I walking in solemn unison—and feeling it, too—they got slowly to their feet and gazed. That's all, gazed.

"You objected to us on account of our colors," said Bob, as we stood before them. "Well, the same fever that killed our hair, killed the pigment in our scalps along with it. We ain't got any color any more!"

We had thatched out fine, silky—and as white as cotton.

"Take your choice," I invited. "I'm 1, and he's him. We're not tagged any longer. Choose. We've done all we can!"

They did. And each chose the right one, though heaven alone knows how they did it!

Finch of Charity Feit

Because the feet of American women are apparently much smaller than those of the women in the Near Eastern countries, American women contributing to the Near East relief were asked not to send their old shoes, or in fact any new ones. H. C. Jacquith, director of the American refuge work in Greece, paid a delicate compliment to American women in explaining why women's shoes were not acceptable, because they were generally too small.

Daddy's Evening Fairy Tale

By MARY GRAMER BOWEN

FARROT TALK

"I must admit that I always considered it a waste of time," said Mrs. Parrot.

"I always thought so, too," said Mr. Parrot.

"You know there is one family of Parrots thinking different," said Mrs. Parrot.

"But only one," said Mr. Parrot. "Of all the smart, many kinds of parrots in the world they say that there is only one kind of South American parrot to do such a thing as help a man."

"Always said to Mr. P."

"Mr. P., I said, 'why waste good parrot time in building a nest when the old hole of a tree will be just as well?'"

"Then Mr. P. said to me, 'he said, 'Why, indeed?'"

"So as both of us agreed perfectly, it was foolish to act any other way."

"We kept the same hole for years so long. In fact we thought it was a waste of time to keep it for all the time."

"One home until it is too late to use," was the way I put it, and Mr. P. said:

"Night, quite right."

There are our South American parrots—but only one or two families, then—was built a hole in the wall, as it were, to the house, but I didn't even think that was a waste of time.

"They say that something like that is to be found in the nest of a parrot's hole, but it is not hospitable."

"What does that word mean?" said Mrs. Parrot.

"That means," said Mr. Parrot, "to be called in to help, or to be asked to help."

He is really a

much you are willing to help them.

"That's what it means," said Mr. Parrot. "Well," said Mrs. Parrot, "I know another word. I'll say it, able, hospitable, though it's not easy to say in some places. I learned."

"Not so easy," said Mrs. P. "but it's well to say more than one or two things. We don't want to get into any more words."

"We don't want to get into any more words," said Mr. Parrot. "I don't want to get into any more words."

"Oh, no," said Mrs. Parrot. "I don't want to get into any more words."

"I don't want to get into any more words," said Mr. Parrot. "I don't want to get into any more words."

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