

CONTROVERSY DEVELOPS CONCERNING WINIFRED STONER, PRECOCIOUS CHILD

Mother Says Girl of Nine Is Observing—Professors Think Not—Duchess of Westminster One of Wealthiest Women—Olive May, Gaiety Girl, to Wed Title—She May Be Marchioness.



NEW YORK, March 2.—(Special.)—A lively controversy has developed over the precocity of little Winifred Stoner. This little girl of nine lives in Pittsburgh and has already published a volume of poetry and speaks five languages. At a recent scientific meeting, Professor M. V. Cohen, of the University of Wisconsin, expressed the opinion, based on the observation of Miss Stoner and others, that "precocious children do not observe people and nature as much as children untrained in book knowledge." To this Mrs. Stoner, the mother of little Winifred, takes exception. She says that as a baby, Winifred used to discourse understandingly on mythology, literature, history, etc., she is a simple child and takes a lively interest in her dolls and in playing with other children.

The latest London beauty to invade the United States is Elaine Innescott. She is to support Mrs. Simons, the celebrated French actress who has been meeting with great success in this country. Miss Innescott first attracted attention seven years ago in "The Darling of the Gods," when she succeeded Lena Ashwell in the leading role. Since that time she has appeared in a number of important parts with great success. Her first appearance in this country will be in the new musical play, "The Lady of Dreams," to be put on by Liebler & Co.

happened before her marriage as one of the three beautiful Cornwallis West girls. Her husband is one of the wealthiest public men in England. He owns about 30,000 acres in the country and 600 acres in London. He has two country houses and a city house. The Duchess has one daughter.

Answers to Correspondents

BY LILLIAN TINGLE. PORTLAND, Feb. 22.—Will you please inform me, through The Oregonian, how the 12-inch beautified luncheon or guest napkin should be folded and what size initial should be embroidered with? Also, in serving a luncheon on a dolly, should the maid pass everything in individual portions? If serving a luncheon or hot dish is served, how is the polished table-top presented from becoming marred, as the dolly, of course, are so polished at all? You have given me so much valuable information through your columns and I trust I am not forgetting.

and shortening. Butter is best, but many bakers use half butter and half lard or other shortening. Usually one cup butter weighs one-half pound, and two level cups flour, measured after sifting, will also weigh one-half pound. Room and utensils must be cool, and there should be a cool alloy for rolling and some means of chilling the paste between "turns." Wash a bowl and spatula first in boiling water, then in cold water. Fill the bowl with cold water, and in it work the shortening until all the buttermilk is extracted and the butter is as firm, yet very pliable. Pat it in a cloth, to free it from water, and shape into a square flat cake. Sift the two cups flour with one-half teaspoon salt; mix with ice water to the same consistency as the butter, and knead on the slab dusted with flour, until smooth and elastic. Some French cooks use a little egg yolk or egg white in the water for mixing, but this is not absolutely necessary. Cover and let the paste stand for a few minutes; then pat and roll out into a rectangular shape. Roll lightly, and on no account use much flour, or allow the paste to stick to the rolling pin. Success with this paste depends almost entirely upon skill in handling, and use of correct temperatures in mixing and baking.

water and bake about 25 minutes in a very hot oven. Protect the top of the paste by a paper or cloth. The filling should be obtained its full height. Turn, if necessary, that it may rise evenly. When well risen, push a second baking sheet under the first, and allow the oven to brown on the bottom. The hot oven is necessary to secure the sudden expansion of the cold air enclosed between layers. If the crust is not baked, paste cut one-fourth inch thick should rise to nearly two inches high; so the patties should be quite high. The filling should be sometimes the patty shells are cut from one-half inch thick pastry, and the fillings are simply marked out and cut half through. These are removed and bread. The inside paste—usually under baked, is scooped out and the patties are returned to dry a little in the oven.

though I should be only too glad to help you. Let me know if you want any other cookie recipes. Actually, however, given "knack" in rolling and baking, good cookies can be made from almost any good cake batter by adding "flour to roll," or for "drop" cookies "flour to make a stiff drop batter."

Portland, Feb. 25.—Will you please give directions for making orange marmalade. I have an orange "knack" recipe as I relate the one I had which was a very good one. I don't like the bitter kind, I think I soaked the oranges in salt water. Thanking you very much. L. C. B.

Orange marmalade can be made less bitter (1) by taking off the peels and soaking them over night in salt and water, then "freshening" by changing the cooking water until no salt taste is left; (2) by scraping the white part from the peels, after cooking and before cutting up; (3) by using a smaller number of peels than of fruit; (4) by using a larger proportion of sugar and lemon, either juice alone or both rind and juice; (5) by using only the pulp and grated yellow rind, rejecting the bitter part; (6) by adding apple juice to the marmalade. Any method that rejects the white part tends to lessen not only the bitterness, but the toughness of the marmalade. You might try the following:

Orange Marmalade.—To every pound of oranges, allow the juice for whole fruit, as prepared for marmalade, with one quart water and one quart sugar.

Wash the oranges; remove the rind, over night; in the morning, drain and cut (with scissors) in fine shreds. Part or all the white pulp may be scraped away, but the marmalade will be thinner. Cover the shreds peel with the water, measured, and boil until the peel is quite tender. Then add the sliced pulp, from which all possible tough membrane has been removed. Some makers prefer to squeeze the pulp on a glass squeezer before removing the rind. This gives a clearer, but thinner marmalade. Cook pulp and juice and tender peel together a few minutes, then add the sugar, and boil until it "skins" when dropped. You may taste when nearly done, and add more lemon juice if you prefer it.

Let me know if this does not sound like the kind you want. There are several other recipes—some have said—all good in their own way, all different, and each declared "the only kind worth making," but some would insist on authority or other. Tastes differ so much in regard to marmalade.

The following is the recipe for grape sponge, asked for by Mrs. P. (Portland). It is a very good one. One cup grape juice, one cup sugar, the juice of one large lemon, three egg whites, one-half ounce or one-quarter package granulated gelatine, softened and dissolved in one-fourth cup water. Be sure the gelatine is thoroughly soaked before dissolving over hot water. Dissolve the sugar in the fruit juice and strain the gelatine into the mixture. When cool and just on the point of setting, add the egg whites, and beat all until light and stiff enough to hold its shape. It may be molded, or piled lightly, or served in cups. Garnish with whipped cream. The color may be made a soft lavender. Other fruit juices may be similarly used.

I regret that, owing to lack of space, I must ask you to wait. (Portland). Mrs. F. W. R. (Yoncalla, Or.), Mrs. W. C. M. (Portland) and Mrs. R. B. J. (Eugene) to wait until next week for their replies. Thank Miss L. McM. (Eugene) for her letter and recipe, which I hope to print later.

Buffet Recipes

BAKED HAM, SOUTHERN STYLE.—Get a 12-pound Virginia ham and clean it thoroughly of all mold and dirt; take it off with a good wash and wash it several times. If the ham is hard and old—soak it for 12 hours in cold water. Dry it and put it on in boiling water to cover the ham by one or two inches. Cook slowly, never allowing the water to come to a hard boil. When half cooked take the vessel off the fire and allow the ham to cool in the liquid. The next day skin it and cover the top with brown sugar half an inch thick; stab the ham with three cloves and put it in the oven. Bake it then put it in the baking pan with one cupful of the broth water or one of sweet cider. Use this liquid for basting, renewing when cooked away, although fire heating the water or cider to boiling point before putting it in the pan. Baste every 15 minutes or so, and cook the ham for 12 hours. In the regular boiler, except the ham, add a few pieces of butter, salt and a little onion. Cook slowly, never allowing the water to come to a hard boil.

PRESSED CHICKEN.—Fill a ham boiler with enough water to cover the chicken, and when putting in the chickens add two onions, a tablespoon of Worcestershire sauce and several sprigs of parsley. Roll slowly until the chicken is tender, then take off all fat, hearts, green pepper, asparagus and black pepper. Cook the chicken until thoroughly tender, then take off all fat and chop the meat up very fine. If needed, and sprinkle through the meat a fine dust of fresh chopped parsley. Press the meat down as closely as you can, and put it in the water in which it has been boiled, taking off grease first, and pour it over the chicken meat until a little of the fat is left. The water should be cold, weigh down the lid with a heavy object, and set away to cool. Then boil up the rest of the chicken water with a little butter, salt and pepper. Season the skin this of grease and let it jelly. When serving the pressed chicken, ornament the top with strips of the jelly or irregular pieces of butter, and garnish the mold and add sprigs of fresh parsley and slices of lemon.

MIXED VEGETABLE SALAD.—This may be made as a cold water salad, but I am a lover of the hot water salad. The following things together: French lettuce, endive, cucumbers, celery, hearts, green pepper, asparagus, peas, pimientos and sometimes string beans. A nest is made of plain lettuce, the endive is cut in fine strips, and if available, or using lettuce, the endive of the salad is first washed off with fresh water and then thoroughly drained. The cucumber is cut in paper thin slices. All of the ingredients are put together in a mixing bowl and tossed lightly in a French dressing—olive oil, vinegar or lemon, salt and capers. The French dressing is not to do so, the French chef also adds a taste of garlic or onion. When served this salad lies in the nest of lettuce and is garnished with a slice of cucumber or radishes cut to look like fuchsia.

SALAD OF CALVES BRAINS WITH TOMATO JELLY.—Blanch the brains by letting them in cold water for half an hour; take them out, skin, dry thoroughly, and drop them in salted boiling water; let cook for 10 minutes; chill and put them in the refrigerator. Cream the brains in slices or cubes, and heat them on a lettuce bed French dressing. Heat the top of the dish with blobs of tomato jelly.

Make the jelly in this manner: Soak a box and a half of gelatin in cold water to cover it. Then put one quart of tomatoes on to stew with a head of celery chopped fine, a little parsley, salt and capers. Boil for 20 minutes; strain the four boiling hot over the gelatin; strain at once and pour in a mold, putting it in the ice box to congeal thoroughly when cold. The tomato jelly may also be cut up in squares and served as a separate salad with plain lettuce and mayonnaise. But with course it needs to be in the room in a cold condition, or it would soon melt.

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Japanese Color Prints Have Subtle Charm

Much Interest Manifested in Exhibit Now Being Shown at Portland Art Museum—Work of Famous Nipponese Artists Is Notable.

BY LILLIAN TINGLE.

POPULAR interest in Japanese color prints, though aroused but slowly, has increased with remarkable rapidity during the last ten years or so, until now most people with any claim to the misused epithet "artistic," and many also who have not the slightest technical knowledge of the art, claim to it—have developed an appreciation of a taste or a fact, as the case may be, for this unique form of art.

The new exhibit of choice Japanese color prints of the best period, now open at the Museum of Art, Fifth and Taylor streets, will prove a delight to those who know, and an education to those who do not know, of the artistic value and skill in composition shown in this fine and simple form of popular as distinct from classic, Japanese art.

Development Stages Shown.—In illustration of the intricate technique employed in producing these prints, a set of impressions is shown, indicating each stage of development toward the finished picture. Each print is the product of the united labor of the artist who made the design, the engraver who cut the blocks—a separate one for each color used, and the printer, who made the impressions—not with a press, but "by a perfection of handicraftsmanship incomprehensible to the European." The slight knowledge of the technique, thus given makes amazing, even to the layman, the perfectly harmonious results obtained in the best period of this democratic art.

The landscapes usually appeal most strongly to Western eyes, since they approach more nearly to our own standards of beauty than do the figure subjects; and if we cannot always appreciate the conventions governing their nature discernible through their conventions and limitations.

Hokosai, who has been described as "the one Japanese artist whose name has been adequately learned by European critics," is represented by 12 examples; while Hiroshige prints represent the next best known name. A dozen or more of other artists of high standing ranging in date of working, from 1768 to 1820, are represented by one or two examples each.

Landscapes Are Attractive.—Very attractive are the Hiroshige prints representing landscapes in snow or rain, especially the one—chiefly in black and white—which shows a steep hillside under a heavy fall of snow. Another, in color, shows a figure in a strong feeling of the "muffling" effect of snow, and of the way in which clear, bright color shows up after a snowfall. The printer, entitled "Rain at Night" is interesting as showing the artist's ability to translate impressions of darkness into a lighter key. In contrast, as regards brightness of color, are Hiroshige's "Shore of the Inland Sea," illustrating also his use of perspective, and a neighboring composition with a curving bit of beach and a stretch of blue water.

The "Bride With Fireworks" vividly recalls Whitler's "Battersea Bridge," a well-known example of the "Japanese Influence" found in the Western artists' work. Other compositions by Hiroshige show a rare touch of humor, as in "A

black scroll design, are another new effect which promises well. In Tuxedo veillings the latest novelty is diagonal chenille lines forming diamonds or squares, this work is being sometimes over a fillet and again over a hexagon mesh.

DANGERS OF FAT

HOW FAT AFFECTS THE HEART

Fatty Degeneration of the Heart may well be a bug-bear to all fat people. An excess of fat around the heart not only impedes its movements, but gradually changes the substance of the organ. The pulse becomes weaker; excitement or extra exertion causes throbbing in throat and temples; the breath is short and gaspy. When these symptoms come to the man or woman who is too fat, steps should be taken to remove the excess fat, not only from the suffocated heart, but from other parts of the body where it makes its unwelcome appearance. Many so-called fat reducers are dangerous to the fatty heart, placing upon it an added burden by stimulating its action. There is but one sure, harmless fat reducer known, the now famous Marmola Prescription Tablets. By means of these harmless little tablets, thousands of overfat people have surely and safely reduced their weight at the rate of 10 to 15 lbs. a day without exercise or dieting.

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