

FITTED-IN EFFECT AT BACK OF VELVET WRAP SHOWS OFF FIGURE

Attractive Opera Coat Is in Rich American Beauty Shade, Lined With Nattier Blue Satin Nocturne—Trimming of Fur Is Dainty Rather Than Lavish—Another is Joffre Blue Panne Velvet.



Three Piece Opera Costume in Joffre Blue

The fitted-in effect at the back of a velvet wrap is a happy idea, for the lines of the figure are gracefully defined, while at sides and front the wrap is as comfortable as a grand opera cloak. The material is velvet in a rich American Beauty shade and the wrap is lined with Nattier blue satin nocturne. There is fur trimming, though the touch of fur is dainty rather than lavishly expressive of expense. The wrap is trimmed with ornaments and buttonhole motifs made of velvet cording in the American Beauty shade.

Described is a wrap for the woman who occupies a seat in orchestra or dress circle, where costumes, though formal, are not as distinctly "grand toilette" as the opera box demands. The graceful coat of Joffre blue panne velvet and the metal cloth is matched by a Joffre blue velvet hat and both wrap and hat are trimmed with black fox. The third feature of the costume is a Joffre blue velvet bodice which drapes itself over a skirt of flesh pink indestructible voile. Black slippers and flesh pink stockings complete the color scheme.

Answers to Correspondents

BY LILLIAN TINGLE. GRESHAM, Ore., Oct. 25.—Will you please tell me through the columns of our Sunday Oregonian how to prepare a new washboard—of the kind that is made of wood. Whether to use it as the carpenter has left it or put on some preparation of oil, etc. This will greatly assist me in my new house. MRS. NEW HOUSE.

I am enclosing a recipe which I know is rather long and which is much simpler than the typical detailed recipe. But I think these suggestions will meet your needs.

Wax mixture No. 1.—One pound wax, 4 ounces laundry soap, 2 ounces sal soda, 3 quarts boiling water. Cut the soap and wax fine, put into the water in a kettle and stir until dissolved. Add the soda, take from the fire and stir until cool. Keep closely covered. When wanted for use heat as much as you need, add an equal quantity of turpentine. Rub in while warm, then wipe off, then polish, doing a small portion at a time, using two woolen cloths for applying and polishing, and wiping off the soiled cleaning mixture with cotton waste or cotton rags. Keep the mixture away from flame while adding the turpentine.

Debutante Wrap Lined With Flowered Pussy Willow



Half Cape, Half Coat Is Admirable Opera Wrap

Portland, Ore., Oct. 25.—In last Sunday's Oregonian I noticed an inquiry from Mrs. A. H. S. asking for making grape juice. A recipe recommended by the United States Department of Agriculture was given in answer. While the recipe given is no doubt good, it is rather long and cumbersome, requiring a double boiler, thermometer, etc., besides having the grape juice sitting around 24 hours to settle. I am enclosing a recipe which I know is rather long and which is much simpler than the typical detailed recipe. But I think these suggestions will meet your needs.

perience difficulty in obtaining the lightness desired. Thanking you for any information you may give. The lightness of buckwheat cakes and ordinary hotcakes depends more than a little upon "knack and know-how" in the baking. Of two different people, using the same recipe, one may turn out light feathery cakes and the other depressed and depressing slabs of batter. You might get a skilled friend to "stand over you" while you are baking the cakes and show you just what the trick is in your baking.

The following is a recipe for buckwheat cakes, given me by an Ohio friend who is an expert in this particular line. Ohio buckwheat cakes—Mix a perfectly fresh yeast cake with lukewarm water and a little salt and well-sifted flour. Add a little salt and buckwheat flour to make a drop batter. Beat thoroughly and let stand in a warm place over night. When the mixture is well risen, take out a portion and put it into a bowl. Cover the crock and set it away in a cool place. To the portion you wish to use add one-fourth teaspoon soda, one pint of the mixture with fine sifted meal, a little flour, lukewarm water and warm milk to make a "pour" batter. Flavor to taste with sugar or molasses and bake on a hot griddle in the usual way.

The "stock" batter may be kept in a cool place all winter, with ordinary care, more buckwheat and water being added from time to time. Usually no more yeast is necessary. The flavor is said to improve with time. Nothing but buckwheat flour, lukewarm water and salt should go into the crock. Never add milk to the crock batter but take what batter you need and add it to the other ingredients.

Here is a "short method" recipe, but my Ohio friend says the flavor is not nearly so good. Buckwheat cakes, No. 2.—One-third cup fine, dry, sifted bread crumbs, two cups scalded milk, one-half teaspoon salt, one-half cup lukewarm water, one-half cup lukewarm water, one-half cup buckwheat flour, one tablespoon molasses, one-fourth teaspoon soda, one cup of the scalded milk on the crumbs and let soak until soft and lukewarm. Add the salt and the yeast, softened in the lukewarm water. Add buckwheat flour to make a medium pour batter. Let rise over night. In the morning stir in the molasses and the soda, dissolved in a tablespoon water. If you should, in your zeal, "beat all the life out of the batter," let it stand a little in a warm place before baking. A trial cake will show you whether you have the right consistency. Too thick a batter makes "today" cakes and too thin a batter makes heavy ones, because the gas escapes from the bubbles too easily. A coffee pot with a spout is an excellent thing for the new and easy pouring of batter upon griddles.

Following is a recipe for quite satisfactory sweet milk griddle cakes. Do not mix until the last moment. Add a little more baking powder if the batter goes "dead" before you are through baking. The exact amount of flour will vary a little. If sour milk cakes are preferred, use slightly less flour and substitute one and one-eighth level teaspoons soda for the baking powder and one and one-half tablespoons molasses for the sugar. Plain griddle cakes—About three cups flour, one and one-half level teaspoons baking powder, one teaspoon salt, one-fourth cup sugar, one well-beaten egg, two tablespoons butter. Mix and sift the dry ingredients.

But the egg thoroughly, add the milk and mix with the dry ingredients to a smooth "medium pour" batter. Beat thoroughly and add the butter. Cook on one side until the edges are the desired size upon a well-cleaned, smooth, slightly greased hot griddle. Cook on one side until well puffed, full of bubbles, color a light brown, smooth and light brown underneath, but still quite soft in the middle. Turn and finish on the other side. Do not turn more than once.

Bread griddle cakes are light and rather more digestible than the ordinary kind. They also afford a good way of using dry place of the desired size upon a well-cleaned, smooth, slightly greased hot griddle. Cook on one side until well puffed, full of bubbles, color a light brown, smooth and light brown underneath, but still quite soft in the middle. Turn and finish on the other side. Do not turn more than once.

Portland, Ore., Oct. 25.—The recipe for honey jellies which you published in Sunday's Oregonian, was the best I have ever seen. The original recipe contained the following ingredients: sugar, lemon juice, eggs, vanilla, and pistachio. I would like to see the original recipe if possible. MRS. A. T.

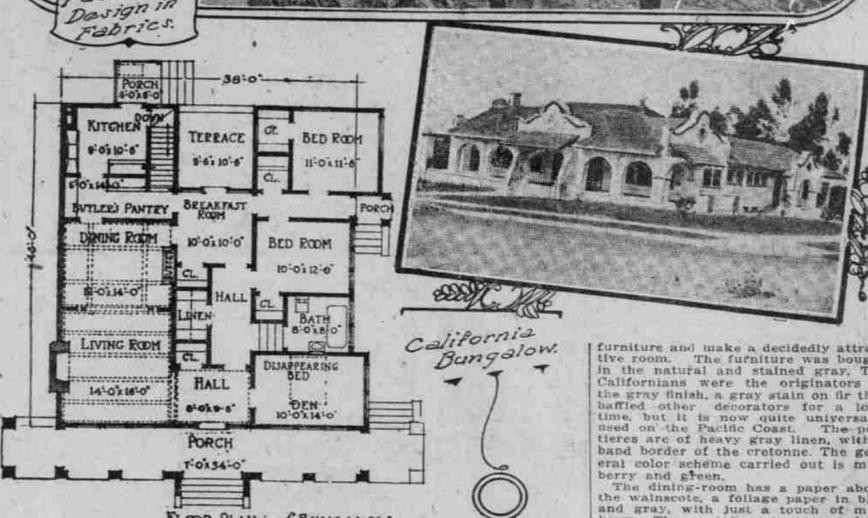
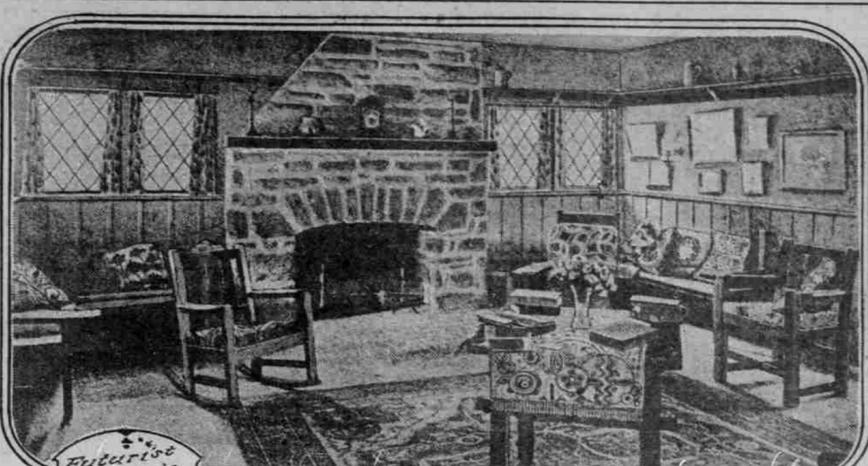
The two recipes are almost identical. Substitute one cup blanched almonds and one-half cup or less pistachio nuts for the walnuts in the recipe given last Sunday.

WALLA WALLA, Wash., Oct. 25.—Will you, at your earliest convenience, publish a recipe for making a herb tea. I would like to see what herbs are used in making it and where I can purchase it and obtain an appreciative reader. MRS. E. R. S.

"Aspic jelly" means simply a clear meat-stock jelly, usually slightly acidified with lemon juice. Tarragon vinegar and sherry are used in flavoring some aspics. Aspic is not the name of a herb or flavoring. Stiffen any good perfectly clear, well-flavored bouillon or consommé with gelatine (as if you were making ordinary consommé jelly) and flavor with lemon juice, tarragon vinegar or sherry. A bit of bay leaf, a clove or two and a shred of lemon rind are also good. Use either meat stock or a clear fish stock, similarly treated, for "salmon in aspic" or similar fish dishes. It is occasionally colored, but more usually clear amber tint. Make it slightly stiffer than ordinary jelly when it has to "hold up" molded fish meats, vegetables, and make it extra firm in hot weather, or when wanted for garnishing only, as in fancy broods, cut leaves or chopped glittering masses.

DECORATION OF MISSION BUNGALOW IS DESCRIBED THROUGH EVERY ROOM

Laura Baldwin Doolittle Tells of Attractive Home in Pasadena Done in Happy Contrasts of Ancient and Modern With Blaze of Color Here Harmonizing With Subdued Tones Elsewhere.



CALIFORNIA, the home of the golden field poppy, as a state is certainly the bungalow country and it calls for just that type of house. The sun shines warm and clear, the sky is intensely blue and in many places there is a glare of sand so that with wide, overhanging eaves, many porches and verandas a house just the amount of shade that is satisfying. There are all kinds of bungalows, big and little, expensive and inexpensive, mission style, Italian, Japanese, Moorish, and in fact every conceivable style to suit the versatility of the architect and the taste of the patron of the United States. There is distinction and originality in almost every home found in California, especially in Southern California.

Padena is known the world over as the city of beautiful homes, where people of means, leisure and cultivated tastes for all things beautiful come to live. There are many beautiful homes in Los Angeles also, but Pasadena holds the ideal of being exclusively a city of homes instead of a city for business and for that reason she has refused to let Los Angeles and thus annex the business world.

Money Declared No Object. The people there demand and encourage original work and thus have stimulated the architects, artists and decorators to their best work. They want to get away from the beaten path and are not afraid to try something new and different. They have wealth and spend money lavishly on their homes. They are willing to pay the artist well who will plan and execute for them something that expresses an original conception of their personality; and it does take money to carry out originality. Neither the bargain counter nor the department store is considered there. It takes the exclusive house furnisher to do their homes.

The California architects have a reputation in the East for doing exceptionally clever work and they have done some good houses. I am taking the mission bungalow this week as an example. I decorated and furnished one similar to this in Pasadena. It was larger, but the outside appearance was much the same. This is a true mission style, with a terrace and "patio" that is inclosed on three sides by the house and is the same in all the Spanish missions to be found in California. These remind us of all the past romance and unstinted hospitality found there.

Roof is Spanish Tile. The roof of this house is Spanish tile, while the exterior is stucco over metal lath. You enter a hall from the wide porch. The wood trim is stained gray, as is also the living-room, dining-room and den. The rest of the rooms are finished in ivory white. The walls in the hall are done in a dull flat paint that is velvety and rich without any luster at all. They can be washed if necessary. These walls are gray with a slightly stippled effect in rose and ivory yellow. There is a good Oriental rug in the reception hall and two-toned Wilton. All the furniture is hand-blocked linen—a green, parrot with blue violet and orange spots of color—a really fetching design. The linen has stripes in stencil of yellow orange.

The curtains are lined with sateen and hung on a square pole with heavy "square" brass rings that fit the pole and slide easily. A small table in the corner holds a big bowl of flowers and a card tray. In front of one of the windows is a small, convenient desk, where one can sign for a package or write the many little notes that are so necessary in this busy world. The chair is a slender, high-backed one that does not take up much room. The living-room is gray with Futurist designed cretonne. When I first saw the startling vivid colorings of the Futurist designs I wondered where on earth one could use them, but everything has its place and some of these designs are really beautiful and they seem to belong to the mission bungalow with their Spanish colorings and in some instances the same designs that are found in the old altar fronts of the missions. I have a decorated leather piece brought from Seville and its flowers are much the same in design, although softened in color by these cheery prints brighten up the plain walls, plain woodwork and plain

California Bungalow.

FLOOR PLAN of BUNGALOW.

BY LAURA BALDWIN DOOLITTLE.

den. It was larger, but the outside appearance was much the same. This is a true mission style, with a terrace and "patio" that is inclosed on three sides by the house and is the same in all the Spanish missions to be found in California. These remind us of all the past romance and unstinted hospitality found there.

Den Lined With Bookcases. The den has low bookcases all around the room and this introduces a good bit of color in the many bright bindings. The walls are a plain gray and there is a deep wood cretonne. There are several good pictures and a bust or two of favorite authors. Several bowls of flowers stand on the bookcases that give just the artistic touch to the room that nothing else would. The window draperies are of gray linen, the same color as the walls, with an applique of plum-colored linen. They are edged with plum-colored ball fringe. The curtains are hung the same as in the hall and can be drawn across the windows instead of shades. The rug is a plum-colored two-toned Wilton. All the furniture is hand-blocked linen—a green, parrot with blue violet and orange spots of color—a really fetching design. The linen has stripes in stencil of yellow orange.

Roof is Spanish Tile. The roof of this house is Spanish tile, while the exterior is stucco over metal lath. You enter a hall from the wide porch. The wood trim is stained gray, as is also the living-room, dining-room and den. The rest of the rooms are finished in ivory white. The walls in the hall are done in a dull flat paint that is velvety and rich without any luster at all. They can be washed if necessary. These walls are gray with a slightly stippled effect in rose and ivory yellow. There is a good Oriental rug in the reception hall and two-toned Wilton. All the furniture is hand-blocked linen—a green, parrot with blue violet and orange spots of color—a really fetching design. The linen has stripes in stencil of yellow orange.

The curtains are lined with sateen and hung on a square pole with heavy "square" brass rings that fit the pole and slide easily. A small table in the corner holds a big bowl of flowers and a card tray. In front of one of the windows is a small, convenient desk, where one can sign for a package or write the many little notes that are so necessary in this busy world. The chair is a slender, high-backed one that does not take up much room. The living-room is gray with Futurist designed cretonne. When I first saw the startling vivid colorings of the Futurist designs I wondered where on earth one could use them, but everything has its place and some of these designs are really beautiful and they seem to belong to the mission bungalow with their Spanish colorings and in some instances the same designs that are found in the old altar fronts of the missions. I have a decorated leather piece brought from Seville and its flowers are much the same in design, although softened in color by these cheery prints brighten up the plain walls, plain woodwork and plain

These cheery prints brighten up the plain walls, plain woodwork and plain

PUFF BALL IS DELICACY (Continued From Page 3.)

It will be noticed that the whole is surrounded by a skin-like covering, which varies in thickness and marking in different species. It may be readily seen that different members of this group of plants burst open in different ways to allow the escape of the spores.

In some cases just a hole breaks in the top and in others more of the top bursts off. In this section there is no sign of any gill, so that it could not be the young egg of any of those forms which have been described.

These puff-balls are sometimes found nearly as large as a person's head. Figure 3 illustrates one of the larger, thick-skinned forms. The peculiar plants in figure 4 are the Earth-Stars or Geasters, a sort of puff-ball. They are surrounded by two walls, an outer thick one and an inner thin one. When ripe the outer breaks into sectors and turns back, giving the appearance of rays of a star, and the inner bursts at the top and allows the spores to escape. I have never heard of any attempt to eat these. If then we gather these vegetable balls, which, when split, are white and without gills, we may be assured of a perfectly safe meal. These may be cooked in any of the ways the mushroom fancier may elect. The small forms may be washed, scraped, split and cooked whole. The larger can be peeled and sliced, dipped in egg and fried, or chopped and mixed with eggs for an omelet. Members of this particular group of the toadstool family are scientifically called Geastraceae, from the fact that the spores are retained within a closed cavity until ripe, as compared with those previously described forms, which have the spores exposed on gills, or tubes or on teeth and are known as Hymenogasterae. Puff-balls are to be looked for not only on the ground but also on stumps and decaying wood.

LATEST RETICULE HAS TWO SEPARATE HANDLES

Bag for Use With Evening Dress Hangs at Side With Arm Thrust Through Both Cord Loops and Is Elegant, but Practical.



New Opera Bag Swings From Two Handles.

Room Partly Occupied. Seattle Star. Chumley—Jenkins, my man, these apartments seem less roomy than when I moved into them in the Spring. Jenkins—Yes, sir. Quite so, sir. But you are now wearing your Winter underclothing, sir.