FLOWING LACE COAT IS EDGED WITH ROSE TINTED SATIN RIBBON TIED IN AT WAIST

Pale Blue Negligee Recommended for Bride's Trousseau—One With Petticoat of Silver Cloth Edged With Venise Lace Is Much Admired—Tunic of Pale Blue Chiffon Is Hemstitched and Tasseled.

A WOMAN who adored rose color selected this dainty negligee of pale rose crepe de chine with flowing lace coat edged with rose-tinted satin ribbon and tied in at the waist with deeper rose. The lace coat is a study all by itself, for it is most cleverly fashioned, long loops of the lace flouncing being left free at either side and their upper edges bound with ribbon to form the open sleeves. The sash passes through slits in the lace, and the loops at either side are drawn in by rows of shirring beneath the arm.

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The bride always wants one pale blue negligee at least in her trousseau, and here is a very alluring pale blue affair, with a petticoat of silver cloth edged with handsome Venise lace. The tunic of pale blue chiffon is hemstitched across its edge and has long tasseled points that droop over the skirt. A scarf drapery of the chiffon supplements the tunic and falls becomingly over the arms.

* * *

A gay Carmencita sort of chaise longue gown this, with no trousers to make it ultra modern, but with a slim-falling but astonishingly roomy skirt in which its wearer can do a Fandango if she pleases. The foundation gown is flesh-colored silk crepe. Over that are panels of cerise chiffon machine pleating and creamy Spanish lace. The little coat is of mais chiffon and the coquettish cap of Spanish lace has cerise ribbons.

Answers to Correspondents.

BY LILLIAN TINGLE.

PORTLAND, Nov. 12.—Dear Miss Tingle: Will you kindly inform me where I could secure the Ladies' Exchange Cook Book? Also give your best recipe for mince meat. Thanking you, yours truly, READER.

I am unable to tell you where the book you name can be obtained. Have you asked at the large bookstores? Possibly some reader may help.

You do not say how rich a mincemeat you want, but I give a few typical recipes below. Use whole wheat pastry for a very thin crust or use a little barley flour and cornstarch to mix with your white flour and use the minimum of fat in making your pies. We are asked to use as little pastry as possible. Remember that mince pie contains a great amount of fuel value in concentrated form (tha. is one of the reasons for its bad name as a cause of dreams and indigestion), therefore use it either as a meal in itself or as a part of a very light meal, not as the finale of a very heavy meal. This is particularly important this year as a patriotic as well as a hygienic duty.

Many variations are possible in connection with the "old-fashioned" mincemeat recipes. Some modern housekeepers like to add to the usual foundation of minced apples, meat and suet, or apples and suet or other fat without meat, not only the usual spices, raisins and currants, but also dried fruits, such as chopped figs or dates. A glass or two of spicy quince jelly or cherry preserves will be found in both new and old recipes. Where peaches are plentiful dried or spiced peaches are not infrequently among the ingredients.

Following is a good Hoover recipe. Canned green tomatoes might be utilized:

Tomato Mincemeat.—One peck green tomatoes chopped fine, four pounds brown sugar. Boil these three hours. Twenty minutes before removing from the stove add one cup boiled cider, two tablespoons cinnamon, one tablespoon allspice, one tablespoon cloves, nutmeg to taste, two tablespoons salt, two pounds raisins. The reasins may be doubled in quantity and one cup grape juice may be added if approved. This latter should be added after cooking. Pack into jars and seal while hot.

Old English Mincemeat—Two pounds cooked tongue, two pounds clarified and shredded suet, two pounds minced apples, two pounds seeded raisins, three pounds currants, one pound sugar, rind and juice of two lemons and three oranges, one-half pound citron, one-half pound candied orange peel, one pound blanched and chopped almonds, two nutmegs, one tablespoon each cinnamon, ginger, allspice; one teaspoon each salt and cloves. Meat broth to moisten, if needed. The beef may be omitted in the above recipe if preferred. In this case use grape juice or pineapple juice to moisten, as needed, in place of the meat broth. Grape or pineapple juice may be used in place of the traditional brandy, but the mincemeat does not keep so well.

Cooked New England Mincemeat—Three and a half pounds lean beef and one pound suet (minced fine and cooked with the meat for five hours in a double boiler), six pounds apples, 1½ pounds sugar, three pounds raisins, three pounds currants, about two quarts cider, one tablespoon each salt and cinnamon, one teaspoon each cloves and mace. Mince the meat and suet while hot. Mince the apples and raisins. Add the other ingredients (including the meat broth with its fat), except the spices, and bring to the boil in a preserving kettle. Cook down a little if too juicy. Add spices when ready to can and put up while hot.

Southern Mincemeat—Four pounds cooked tongue, three pounds minced suet, eight pounds apples, three pounds currants, four pounds raisins, six pounds sugar, two pounds citron, four lemons (rind and juice), two tablespoons cinnamon, one tablespoon each cloves and allspices, four grated nutmegs, salt to taste, one pint cider. Mince and mix well, adding grape juice and orange juice to moisten.

Southern Mincemeat With Preserves—Five pounds beef tongue, four pounds kidney suet, two pounds raisins, two pounds cherry preserves, one pound damson preserves, one pound peach preserves, 1½ pounds ginger preserves, 1½ pounds dried peaches (soaked and stewed), one pound citron, one pound currants, five pounds sugar, four pounds chopped apples, two nutmegs, one tablespoon each cinnamon and salt, one-half tablespoon each allspice and cloves, cider or grapejuice to taste. Mince well, mix thoroughly and put up in glass jars.

WILLAMINA, Or., Dec. 1.—Dear Miss Tingle: I am a faithful reader of your column, but I have never yet asked a favor. I would like a reliable recipe for canning beef in Mason jars. I tried it once and it kept nicely until warm weather and then spoiled. My experience in cooking in the jars has been limited, but what I have done I have found that the rubbers cook up and in screwing the lids down the rubbers stretch out, and I have to put on new ones. In canning beef should the lids be removed and the jar filled up with stock and lids be replaced with new rubbers? Thanking you for explicit instructions, MRS. H. E. M.

Canned Beef.—Use perfectly fresh beef, cut into convenient pieces of about three-fourths pound weight. Roast or boil, or quickly brown in a heavy iron kettle for about one-half hour. Cut into small pieces, removing gristle, skin, bone and excessive fat, and pack directly into clean, hot glass jars. Fill up with the gravy from the roasting pan dissolved in a little water (but unthickened) or the pot liquor concentrated to half its volume and well seasoned with salt and pepper. Put the rubber and cap in position, but not tight. The cap should be screwed about half way down on the rubber. Set on a rack in a wash boiler, having hot water standing one inch above the tops of the jars. Boil three hours, counting from the time boiling actually begins. Remove and screw down tightly. Invert to cool. Wrap in paper and store in a cool place.

The beef may also be corned before being canned. In this case after the beef has been brined for the required time (as previously explained in this column) it should soak for two hours in clear water, changing the water once. It should then be placed in a wire basket, or cheesecloth, and boiled slowly one-half hour. Then lift from the hot water and plunge into cold water. Drain, cut up and finish as above. A little fat may be poured into each jar, but in this case the pot liquor should be omitted, and, of course, no salt need be added. Pack the meat as closely as possible (after cutting up and removing the bone, gristle and superfluous fat) and press down well.

Of course, some nutriment is lost in the corning process, but a small quantity may be useful as providing variety.

The trouble with rubbers that you describe is due, I think, to poor quality. You need to have new, "live" rubbers of the exactly right size for your jars, and of correct width and thickness. The rubbers should be carefully inspected and tested before being adjusted. Care should be taken also to test the jar and lid for inequalities of surface that might prevent an exact fit. Do not lift the lid after taking from the water boiler.

Meat is a little more difficult to can than vegetables, but with some understanding of the principles involved and care in details you should be successful. You might like to write to the Oregon Agricultural College for a bulletin on Home Canning. Or you might send 5 cents (in a mailing coin card, not in stamps) to the Superintendent of Documents, Washington, D. C., for Farmers' Bulletin No. 835 on "Home Canning by the One-Period Cold Pack Method."

ONALASKA, Wash., Nov. 23.—Dear Miss Tingle: I would be very grateful if I could obtain the following recipes:

Apple Pudding—The batter plain and apples mixed in (sliced) and steamed.

Scones—Made with buttermilk. My sister used to make them, and if I am not mistaken she mixed them and let them stand overnight.

Suet Pudding—Boiled, and please explain how it is prepared for the boiling, tying in cloth, etc.

Recipe for sausage meat and how to keep for some time.

I would also like a number of inexpensive pudding recipes, steamed and baked, and different ways of preparing home canned beef otherwise than the ordinary stew. I cut my beef for canning rather large, just to fit the jar, but it seems so hard to find different ways of preparing it.

And one more question: Would you kindly tell me how a pudding is to be put into this steamer? There is a steamer compartment with perforated bottom sets in the Berlin kettle, and then a pan larger than the one with a perforated bottom. Should the pudding to be steamed be put right into the pan with the perforated bottom, or should it be put in the larger pan and set over the one with the perforated bottom, or is the plain pan to be used only when cooking cereals. I hope you will pardon me for all the questions, but I am new at housekeeping, as you may judge, and I am so anxious to learn. I will sign myself "IGNORANT."

Your questions are too numerous to be fully answered in this issue, but I will try to give you the information you want by degrees. I am very glad indeed to help you. The young, untrained housekeeper is the one that I am most interested in. Willingness to learn will soon enable you to sign yourself with a very different nom de plume.

I'll take your last question first. I am not quite sure what kind of combination kettle it is that you have, but the pudding, in its bowl or cloth, should be placed in the perforated section which should fit directly and closely over the kettle containing the hot water (so that the steam can envelop it), and the perforated section should be closed with a tightly fitting lid. Do not lift the lid until you are sure the pudding is firm, and then only if you have to replenish the water. Always use boiling water, not cold water, to fill up a steamer kettle.

You can get many suggestions for using your meat by sending 5 cents to the Superintendent of Documents, Washington, D. C., for Farmers' Bulletin No. 391, on "Economical Use of Meat in the Home." I will also give you suggestions next week.

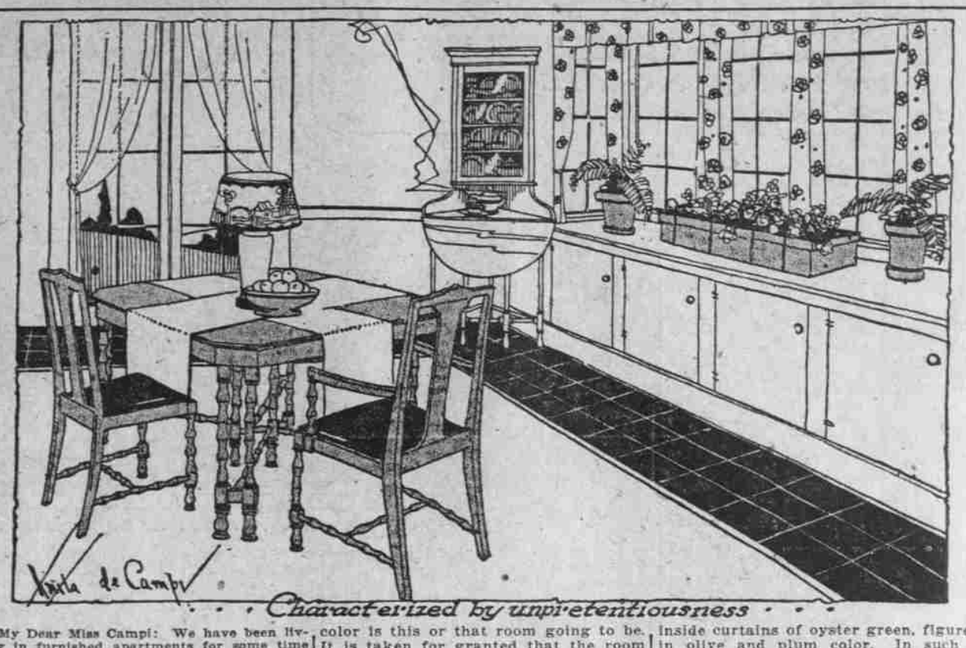
PORTLAND, Dec. 8.—Dear Miss Tingle: I find that my flour bins are wormy. They are made of fir wood. I had them taken out and thoroughly scalded, but yet the worms appear in the fresh flour which was put in the bins. The woodwork around and above the bins cannot be scalded, and perhaps the worms live in that. I would sincerely appreciate suggestions by you at your earliest convenience, either in Daily or Sunday Oregonian. MRS. W. T. R.

It is quite difficult to get rid of the worms in an infected bin. Possibly some correspondent may have used a successful method and will give us the benefit of her experience. One way that is troublesome but sometimes effective is to wash and soak all the wood work of the bin and its surroundings in gasolene. Of course you must take the usual precautions in regard to fire, and the bin will have to be left empty and exposed to the air until the gasolene smell disappears.

Scalding is sometimes successful. There may possibly have been something wrong with your new flour, but the bin is more likely to blame.

CLOSE ATTENTION TO HARMONIOUS DETAIL REQUIRED IN TASK OF FURNISHING A HOME

Neutral Tints for Areas and Colors for Emphasis Outstanding Features of Fundamental Rule to Be Followed in Work of Decorating Rooms; Furniture in Some Instances Should Be Interchangeable in All the Rooms.



My Dear Miss Campi: We have been living in furnished apartments for some time and now want to buy our furniture, even though it may be very modest. We cannot tell how long we shall stay in the city, so do not want to buy expensive furniture, as, if my husband's business calls him to another part of the country, we may have to sell it, as we have done before. But we like an artistic home and would appreciate your help in suggesting inexpensive but effective furniture for an ordinary five-room city apartment.

We will have to buy the furniture without any special regard to the walls, color of woodwork, etc., of the apartment, as that is likely to be a variable quantity. The following are some of the questions upon which I would like help:

Can you suggest any special odd touches or color combinations to give life and color and a "different" air to the rooms?

Dining table and chairs—what shape and finish?

What kind and color of rug would be good for the living-room?

Which would be in better style—the overstuffed velour davenport (perhaps a mulberry shade) or the davenport with velour and cane back effect (which seems to me not as comfortable as the other)?

What do you consider a good finish for the living-room furniture, a brown mahogany, red mahogany, walnut, or something else—suited to a moderate purse?

What suggestions would you make in regard to a library table or a desk if preferable?

What curtains or hangings would be effective (always with an eye to the pocketbook in these days)?

I would like a young woman's room done in soft, pale gray to be brightened with rose color. How could one treat an old bedroom dresser to make a good gray finish?

THIS letter is one of such general interest that a detailed reply to it may be expedient in bringing out points of enlightenment to a great number of readers whose problems are identical and yet whose inquiries are not so concise.

An appalling number of people in the present unrest of the country find themselves in the predicament of our correspondent. The desire for attractive home furnishings is not quelled by the fear of being called away. Home making is too instinctive a feminine trait to be overcome by circumstances. But caution is instinctive, too, and we are learning to curb our inclinations by a spirit of thrift—we look for lovely things, but they must be simple and economical as well—and we find before looking far that these qualities are not incompatible.

Really good things are frequently inexpensive things. Let all be characterized by unpretentiousness and the feeling of unison will be satisfying. Keep this dominant characteristic in mind when shopping, and put each and every article you buy under its crucial test. Special sales may temptingly offer a square of satin brocade at the same price as chintz, but if the brocade piece is introduced in certain modest surroundings, what does it do? Does it glorify the rest of the room? I think not. I think it only cheapens the rest. It seems to me as foolish as a satin pocket on a well worn gingham pinafore.

One does not ask any longer what color is this or that room going to be. It is taken for granted that the room itself will be neutral in tone and that color will be provided in the furnishings, draperies and accessories. The accepted idea is a generally indefinite color scheme, for large areas, with small surfaces of mixed color and smaller, more intensive touches of pure color.

Every one who has studied the subject realizes that backgrounds must be soft toned, that small objects acquire importance if made properly vivid. We all know the emphasis a scheme gains by an accidental color flash, a turquoise bowl, a painted parchment shade, a bit of lacquer lined with bright Chinese red! But all these sharp notes would lose effect if the whole room, instead of being taupe or oyster green, or old ivory, were filled with other brighter reds and blues, etc.

When you have completely mastered the rule that neutrals are for areas and that colors are for emphasis, you have acquired a fundamental truth in good decoration that will make for almost unerring judicious selection despite the fact that tastes vary and that there are no absolutes in decoration. Select a triad of colors and let this triad include but one pure primary.

For instance, here is a triad—old blue (which is well neutralized), fawn color (also a neutralized color), and scarlet (a pure primary). Use old blue for the wall, fawn for the furniture, and scarlet for a piece of pottery, a lamp cover, a cushion, or part of a costume in a painting. In this room the carpet would be a blend of old blue and fawn, and the woodwork preferably ivory.

Now, because you have a splash of red in this room, it does not follow that you may not have blue and yellow, but that the blue and yellow, wherever used, must be toned down. Only one of the primaries should appear in its full intensity. If you decide on a bit of clear yellow for your primary expression, let all the reds and blues be dulled and blended, or if you choose red, modify the yellow and blues—the same for blue.

Futurists use all three primaries, full and intense, but in great profusion, and they count on a neutralizing fusion taking place in the sight itself. What we wish and study is not extreme fad, however, but pleasant, restful, home environment.

It is my best advice in furnishing a small apartment to keep to furniture that may be interchangeable in all the rooms. This plan renders rearrangement quite agreeable. One grows so mortally tired of the same thing forever in the same place! It is a mistake to have too many sorts of wood, yet it need not be all alike, either, to make it interchangeable.

If the living-room is in brown wood the dining-room may be in brown wood, too, mixed with odd pieces of oyster green enamel, with a hair line of walnut brown near the edges. Glass curtains could be of thin ecru scrim, with inside curtains of oyster green, figured in olive and plum color. In such a room the carpet is of dull wistaria, and the oyster green corner cupboard, lined with dull mauve, is laden with lustrous yellow dishes.

These are the colors used in the illustration here. The flower pots and fernery, lending a piquantly flat note, are in light Wedgewood blue—that tint of blue so delicately grayed that it "goes with anything." The casement curtains are reversible, being faced with striped Wedgewood blue and sand-colored sunfast. The slip seats of the chairs are covered with dull blue leather.

For living-room furniture that must be posed against the varied backgrounds met with by the nomadic flat dweller, brown is the best framework color—browned birch or brown finished unvarnished oak for first choice, because of their simplicity and textural suitability to combine with inexpensive cotton fabrics. Walnut is charming, and so is brown mahogany, but they call for richer appurtenances. Red mahogany is difficult because not being as neutral as the brown it restricts color choice, as well as fabric colors. Real walnut and mahogany are expensive.

The most practical library table is the one having a shallow drawer, little deeper than a tray, almost as large as the whole table top. This drawer, on being pulled out, discloses a lid which serves as a writing surface. It is hinged, and stationery is kept in the drawer beneath the lid. One may write at such a table without disturbing the set table fittings, lamps, etc.

Linenized cretonnes in figured draperies are about the best low-priced fabrics, and cotton rep in solid color is good where figures are not desired. Marquisette and scrim are best against the glass.

A pleasing, modest, and yet up to date interior can be had by using brown wood frames in living-room furniture and having the dining-room and bedrooms in light taupe or greenish gray. Paint old pieces, after first rubbing with sandpaper. A first coat of good white lead is beneficial; after that, several coats of flat tinted paint. Alternate the brush strokes. If they run up and down in the first coat, let them go right and left in the second, to make the surface smooth.

For general hard wear at average price I think an Axminster is a good choice for a living-room rug, and the pattern, to be lastingly pleasing, should be a small two-tone diapered or all-over effect. Chenille is better, but costlier.

It is just a matter of present-day style, the cane-backed davenport has its claim. It is well to remember, however, that nothing is more comfortable than a springy, full-sized overstuffed davenport, done either in velours or mellow verdure tapestry, and that it seems, since its introduction, never to have gone out of fashion. The likelihood is that it never will go out of fashion unless the whole world takes on a Cromwellian rigor and comfort itself is taboo.

TROUSER NEGLIGEES ARE MUCH IN VOGUE AMONG ULTRA-FASHIONABLE THIS WINTER

Pajamas of Tinted Silk Crepe to Sleep in and Bifurcated Peignoir to Breakfast in Are New Offerings of Season. Chiffon and Lace Coats Affected Over Oriental Draperies for Tea.

WOMAN is emancipated now. She wears knickers with her sport coat and breeches with her riding coat and Oriental trousers with her tea jacket. Even her sleeping garment is bifurcated; she much prefers silken pajamas to the old-fashioned nightie.

These comfortable garments she finds ideal for her morning exercises and for running about her boudoir or resting in her chaise longue. And in the trousered negligee she can practice her new rhythmic dancing—taken up for "reducing" or for the acquiring of grace—oh, ever so much better than in the old style, skirted negligee!

Boudoir Pajamas New.

A smart Manhattan shop advertises this week: "From $16 to $60: Crepe de chine lounging pajamas, middy pajamas, smoking pajamas of brocaded satin, Mandarin pajamas with embroidered trousers, chaise longue pajamas with coats of chiffon and lace." What more would you—in the pajama line? But here are still others, in another shop which makes a specialty of lovely lingerie: "Sleeveless pajama nightgowns in flesh pink crepe de chine with bands of hemstitched flesh pink crepe" $10 for one of these. And "pajama nightgowns of sheer cotton batiste with ribbons at neck and ankles." All the unfortunate robe de nuit can do is to lay itself temporarily away in lavender and bide its time until woman grows tired of bifurcated garb.

"There is something abnormal," says a current novelist, "about the woman who is not fascinated by lovely negligee wear," and, truth to tell, the average woman scarcely dares to let herself fall under the lure of the store departments where these garments are on display, for however sternly she may have admonished herself against buying before she set forth, she will be certain to yield to the spell cast by some enchanting peignoir or tea gown, so irresistible are the fascinations of the dainty things.

White Velvet Robes Appear.

Chiffon velvet, lustrous as silk and soft as its name implies, seems to be a favored material for negligees this season. Whether or not some boudoirs are suffering from the lack of coal, warm negligees are greatly in evidence this year in the shops where these things are sold. And white velvet peignoirs and robes d'intereur are specially favored. Sometimes a touch of dark fur like kolinsky picks out an effective line around a neck opening or at the edge of a flowing sleeve—and sleeves are almost invariably of transparent stuff—of lace or chiffon, even when the negligee itself is of velvet. There are lovely white tea gowns, too, of lace over chiffon, with the glint of silver in tassels and narrow trimmings. A tea gown with Oriental trousers to the ankle and a lace coat to the knees is still called a tea gown, because no other name seems to have been found for it. One of these tea costumes has Turkish trousers of pale turquoise brocade and a coat of old Spanish lace above an undercoat of turquoise chiffon, both with wide sleeves, slashed down the top to show the arm and flowing from the wrist into pointed, tasseled ends. The edge of the lace coat is pointed also and tipped with tassels. In one of the Paris theaters this Winter is worn a most bewitching tea gown of pale pink mousseline de soie in long, soft lines over ankle trousers of pale mauve silk. Ropes of pearl and amethyst beads form the girdle and hang in loops to the hem of the tunic.

The handsomest negligees are those intended for chaise longue wear. The woman who can lounge in a chaise longue has nothing to do that would imperial a delicate negligee and there is nothing like a chaise longue for a becoming background to chiffon and lace. Some of the lace coats which fall over the satin trousers or the silver-lace petticoats of chaise longue costumes are exquisite affairs, cunningly shaped without the conventional seams or armholes, the soft fabric falling into lines of seemingly unstudied grace. One of these coats is made of four yards of very wide lace flouncing, the center of the strip coming down the back and the two ends meeting at the front. The upper edge of the flouncing is bound with wide pink satin ribbon and the long loops that extend out at either side of the figure fall into loose draperies. These are caught into ribbon cuffs at the wrist, leaving the arm bare. At the outer side of each loop the flouncing is shirred for several inches midway of its length, so that the lace coat, under the drooping sleeves drapery, is drawn in to the silhouette. And undergarment of pale pink satin meteor has the inevitable Oriental trousers, drawn in at the ankle, and a sash of pink satin ribbon, passing through slashes in the lace coat, is tied at the waist.

Very luxurious and most practical, too, for January mornings, is a quilted double-gown of pale pink crepe de chine with splashes of Japanese embroidery and fastening of silk cords. There are Mandarin breakfast costumes, too, with straight, ungathered trousers of mais or flesh pink satin and gorgeous coats made of sections of real Mandarin robes, embroidered panel and all. The corduroy negligees grow prettier every season. This year they have left the old, straight-up-and-down lines behind and are graciously cut affairs, quite classic in their soft drapery, with a plain V neck outlined in cord, instead of the bulky collar of yore, and flowing sleeves instead of the long coat sleeves with cuffs that used to be considered necessary in any bath robe of feminine or masculine persuasion. Equally warm and pleasingly luxurious are house coats of chiffon velvet lined with Habutai silk and edged at neck, sleeves and pocket with mouffion. Some of these house coats come in splendid shades of ruby, golden yellow or sapphire blue.

Careless Use of Soap Spoils the Hair

Soap should be used very carefully if you want to keep your hair looking its best. Most soaps and prepared shampoos contain too much alkali. This dries the scalp, makes the hair brittle and ruins it.

The best thing for steady use is just ordinary mulsified cocoanut oil (which is pure and greaseless), and is better than the most expensive soap or anything else you can use.

One or two 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 excessive oil. The hair dries quickly and evenly, and it leaves the scalp soft and the hair fine and silky, bright, lustrous, fluffy and easy to manage.

You can get mulsified cocoanut oil at any pharmacy; it's very cheap, and a few ounces will supply every member of the family for months.—Adv.