WHAT WELL DRESSED WOMEN WILL WEAR

Paris Openings Show Influence of War on Dress

By Anne Rittenhouse

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THE spring openings in Paris are over. Argument for and against them has been rife for three months; experts saying they would not occur; experts saying they would come off on schedule time.

The majority of Americans who did not want to believe that these openings would occur sold thousands of early spring models to thousands of women who really think that the rue de la Paix and all the other streets that its name embraces to the layman, are dead.

Then came the excitement concerning the edict of February 18 by the Germans declaring the waters around the British Isles as a new war zone, and again layman and commercialist said that new gowns from Paris were impossible; that even if they had been created, they could not be gotten over here.

Rumor referred to the establishment of crinoline models as substitutes for fabric ones. Comment gave the opinion that France, sartorially, was dead. Long live American fashions!

No wonder that the world which makes its bread and butter on selling clothes and all that appertains thereto was excited, for it all knew that Paris would still be Paris no matter how often the American woman had been told for three months that it was dead.

And back are the buyers, and back with them are hundreds upon hundreds of new frocks and wraps and hats, with still more hundreds coming by ships from France. Every house in Paris, excepting that of Paul Poiret, had its opening as in other and happier days. Poiret is at Lisieux doing soldier duty and will not trust his house into other hands.

The only house that seemed difficult at first was Callot's, who would not give promise of a speedy shipment saying that the twenty-seventh of the month was the date on which she would send over frocks direct to America. As the maritime blockade was already established, the buyer left the room on the opening day unwilling to buy. Later, she changed her date a week earlier, but as it is, the gowns from that house will arrive after two others, many of which were shipped by the buyers before they left.

Styles Varied and Not Much Changed.

Skirts are full, coats are long, three-quarter, and short. Every figure is suited. Narrow petticoat skirts are placed beneath a wide upper skirt which barely escapes covering it. Bunching and futile draping are banished. Everything is marked by simplicity. Colors are toned down.

Normal and empire waistlines are established, although some of the houses showed the low Moyen-age girdle, which was refused the wiser buyers. Gowns copied from pictures are shown instead of those taken from the women at the races. Freakishness is barred, and beauty is sought and the result is excessively pleasing. There are many buyers who are not content with this feature and are already seeking to impart an air of eccentricity to suits and frocks, on the mental basis that the American woman will not buy sober clothes. She must be startling. That is truer of the women who buy often and cheaply than of those who buy infrequently and well. Always the place for eccentricity is in the low priced garments. It is the wage earner on $10 a week who wants something new and staring.

Brocades are used, also gabardine, and thin serge with a fine twill, faille, and a great deal of taffeta, some plain, some figured and stamped with metal threads.

The house of Callot insisted upon narrow skirts again measuring only a little over a yard, and the American buyer refused them, finally offering to buy if the width was changed. It is now the story of the designing world in Paris that the haughtiest house in Europe consented to this jurisdiction by Americans. Times are changed. Money is needed. And for the coin, Callot widened her skirts. Interesting, isn't it?

Cheruit Flattens Skirt Front and Back.

Cheruit led the way toward utmost simplicity in line and coloring. She moderated the fulness of her last season skirts, and showed them entirely flat in front and back with ripples at the side. Nothing she exhibited was theatrical. She chose corbeau green, new gray-blue of the French soldiers' uniform which is a copy of our West Point gray, and which our shops have already exhibited as Gettysburg gray; mauve is another half mourning tone she uses. All her skirts are extra short, the manneqiins wearing high boots with street and afternoon costumes, also high satin boots with evening frocks, a fashion which is making its appearance here. Often the boot is laced at the side instead of buttoned.

Georgette and Lanvin Youthful.

Both Georgette and Jeanne Lanvin show styles that are decidedly youthful and wearable. They use moderately short jackets with high waistline, not exaggerated. Skirts are very short and khaki, dull red, blue coldat and beige are their colors. Georgette uses much black lace and tulle for evening frocks with the Servian cape effect hanging from the shoulders, a style she always wore herself. It was the opinion of a well known buyer that her "ribbon" frock would prove to be her greatest American success.

Lavin showed many taffeta frocks, and delightfully jaunty coat suits; her use of pockets embroidered in red, white and blue may be welcomed here.

Both Paquin and Worth showed flounced skirts. The latter house likes them very much indeed, to judge by the number made. Paquin was still under the influence of her friends, the colorists, for she showed cerise, turquoise and violet, and lent herself to the second empire by using garlands of flowers as trimmings.

What Paris Shows.

The new gowns already have been brought from Paris by our most enterprising buyers, who should be reckoned as heroic as the war correspondents, for they take every chance, and their exploits would make good and racy reading if one had the time to tell them. There are stories of competitive generalship, of hairbreadth escapes, of taking the gambling chance, of shrewd reckoning and the spending of money in a seemingly mad manner—all these diversions are part of the sartorial spoils from France.

There is nothing to frighten one in them. They do not signify that all the clothes we posses must be discarded. Certain lines are accentuated, the two silhouettes that have been opposed to each other all winter, remain as they were.

Callot holds to narrow skirts; Premet continues to cut her hems into points instead of making them even; Cheruit has modified the width of skirt which she advocated last summer, and has given herself over to more pronounced Louis XV styles; and Georgette has kept to that swinging army cape effect at the back of gowns which she mannequined herself last season, and which she likes very much indeed.

The Present War and Styles.

The American dressmakers thought it improbable that the present war would strongly influence fashions until it was over; but it has had a strong effect already if one is to judge by the new gowns shown in Paris and which later will set the styles here, especially if they are to be exhibited at San Francisco.

Callot, for example, whose collection was one of the best in evening frocks she has made in several years, put forth as a feature a soldier's tailor suit in the new blue that has been accepted by the French army, and for which Paul Poiret is said to be responsible.

Not only was the color inspired by the history of the battlefield, but the coat was cut in imitation of the field overcoats which have the fronts folded back and buttoned. This cut is easy to copy, but the material is very difficult to secure, because it is requisitioned by the French government for war uses. The best way out of the dilemma for the Americans is to get the cloth used by our government for the West Point cadets; the two colors are almost identical.

The self-advertising coloration of the field uniforms of the French army has been so serious a drawback, and the acknowledged superiority of the gray-blue of the German army has been so universally recognized that the change in color from bright blue and brilliant scarlet to a concealing color like West Point gray, was too important an issue to pass the designers.

The French name for the shade is "blue soldat," which is more sentimental than descriptive. The American name conveys a better impression of what this new shade that we will wear from now on is really like.

All Show Military Coats.

All the designers in Paris showed some kind of military coat and all of them used to the utmost the fashion for pockets. Khaki color, which the French women like, was not featured for the Americans, who will undoubtedly give the preference to this new blue in serge, gabardine, tussah and silk. Even satin coat suits were shown in it.

Georgette, who leaped into prominence last spring after taking over the house of Francis, who had held the distinction of being the tailor to the queens of Great Britain, features zouave coats to her tailor costumes more than the short and better known coat. Her zouaves are direct copies of those worn by the Algerian troops who are fighting under General Joffre.

In millinery one found the influence of the war everywhere. America has made much of the new flat hats, but with the exception of a certain kind of sailor everything was small, fitting the head and representing some style of army headwear. The shapes were not over small, that is, they did not show much of the hair, but they clung to the head and did not shade the face.

Alsatian Bow Revived.

Whatever else was featured, the oblong shape took precedence. It was made in ribbed silk and nearly always trimmed with a military cockade. The Alsatian bow has been revived, going straight across the front of the hat, partly because Mlle. Chanel wears it when she sings the "Marseillaise" at the Comedie Francaise, to which every one is listening who can get an inch of standing room. She wears a Grecian robe of white and when she lifts her arms, she extends the side draperies which show up red on one side and blue on the other, forming the flag of france. On her head she wears a huge Alsatian bow of black silk with a tiny cockade of the French colors (Mark you well) pinned at the edge. The way she sings it while the wounded cry and the well weep is already one of the small classics of the war literature, as written by Wythe Williams, and goes along with that other classic written by Richard Harding Davis concerning the passing of the blue-gray fog of the German army through Brussels for three days.

From that thrilling moment when a small portion of General Joffre's army entered Alsace (shall I ever forget that memorable afternoon when the papers announced the fact, and men in the streets crying and women surged to the famous statue in the Place de la Concorde and held their children to kiss the stone face there and place new wreaths to substitute the faded immortelles) from that hour the necessity for wearing an Alsatian bow was imperative, and its appearance on the spring hat was expected. However, it promises to be too popular and the more fastidious milliners may lean away from it.

Skirts Short, Bodices Tight.

Possibly a summary of just what the famous houses in Paris exploited might help readers to understand the approaching fashions rather than a dissertation, for which there is plenty of time later.

Douset, for example, made a specialty of three piece suits, a few long coats and many short ones, which ran a slightly empire waistline. Midnight blue and old rose were the colors used. Many of his best evening frocks were black, made of lace and jet and of quantities of tulle.

Callot showed evening frocks in mauve, rose, black and salmon pink. Several of the best evening frocks were in violet and lavender. A sensation was caused by a bridal gown, which Callot has not shown before, made of white satin with green embroidery, the bodice quite decollette. As brides have not worn the low corsage for many years, this innovation, along with the use of green embroidery, makes one pause.

The skirts were narrow for all occasions, but then Callot has never tolerated the full skirt. White satin frocks were made sombre by long swinging draperies of black tulle hanging from the shoulders in the back. Splendid brocade played its part, as one must always expect at this house, and figured failles combined with gold and silver were made into afternoon and evening gowns.

In special evening frocks, a combination of variously colored srystals placed on self-colored net were used to give an opalescent effect. Everywhere one saw draperies of tulle flowing from the shoulder to the hem in another color from the gown. Here and there were frocks with the empire waistline, very much like those Josephine were, with the huge ornament in the front holding sweeping skirt lines of plain satin.

Cheruit for Simplicity.

Cheruit held her clientele firmly. Her collection is said to be as artistic and as likable as those she made in the summer and last February. One who knows this talented woman would feel quite sure that she would go toward mauve and simplicity. Callot is ornate; Cheruit is simple. It is argued by her admirers that the styles she has shown this season will outlast the moment because they are not founded on freakishness, but seriousness of line and coloring. They are Parisian and suggest the reign of Louis XV, of which she is a student and an admirer, and there is also a touch of Louis Philippe.

Her tailored suits have short coats, a reversal from her silhouette of last August, which ripple at the sides from the waist. Her skirts are full, after the fashion pervading in the fulness cleverly adjusted at the sides, leaving the fronts flat. The hem is well above the ankle, and the mannequins show high boots instead of pumps with all the street frocks. Those laced at the side are still worn as they have been over here since December. Cheruit shows many sequins as the other houses do, also paillettes and beading. The decolletage in evening frocks is exceedingly low in the back and unusually high in the front.

Most of her bodices are fitted over the bust, and are buttoned or laced up the back. There is every evidence, unhappily, that the waist that fastens in the back is to return, and that it is to be tight. She does lessen her hold on those deep, capelike collars that extend from the neck to the waist in the back with points that meet in the front.

She also uses the Empire waist line on tailored suits and the skirts of some of the jackets are cut in godets to fit the hips, yet ripple. The preferred colors are mauve, silver gray, corbeau blue, which she uses season after season, and the new soldier blue. Her reason for these colors is: "That if the wearer goes suddenly into mourning, they can be utilized." Poor France!

Jenny Still Rising.

The rise of Jenny, the designer on the Champs Elysees, is as sensational as the rise of the last Mme. Le Franc, under the firm name of Premet. This spring her opening was eminently successful. She featured taffeta in old rose colors, and failles in rosebud patterns on a green ground. Still she held to her double skirts, full and edged with galloon of some kind, as last year she bound her skirts with silk braid.

She accentuated the normal waistline, but sometimes brought it to a point in front in the manner introduced in New York last November at the fashion fete.

Last summer Beer was brought to a sudden stop in the preparation of his models by the war and, therefore, held a belated opening in November, but this season he managed to have his house open on schedule time. Americans, especially, like his clothes, and the buyers usually have success with them, and, yet, next to Callot he is most disagreeable to us, declaring that he doesn't care what we think of him or his work. Maybe he was peevish when he kept on reiterating this. Maybe, meant it. However, that is far from the point of what he showed at his openings.

To begin with, there were many Eton jackets, fully five inches above the waistline with a turtle's tail at the back. You surely remember that design. It was worn several years ago. His materials were taffeta, messaline, serge and covert cloth.

Jeane Lanvin is another designer who exploited styles for the young; her skirts are full, her coats short with a high waistline and she uses much taffeta. One of her best frocks, called "the Alexandra," is of black taffeta braided in white, with white bone buttons in front, and embroidered pockets of red, white and blue. Another military touch, you see.

Here is a picture hat of yellow straw trimmed with garlands of tiny flowers and black velvet streamers.

In the upper left-hand corner is a small white hat trimmed with white roses, from the Maison Lewis. On the right is a smart model from Suzanne Talbot, of blue straw and black ribbon. Reboux sent over the model below, of brown silk and tiny beads which give the effect of fine straw. At tho left, below, is shown a Georgette model of blue straw trimmed with taupe velvet ribbon. Georgette is showing more small hats this season, and not many picture hats.

In the sketch is shown a charming brown silk jersey, long and full, and a good hat from Jeanne Lanvin, of black and white.

SOME NEW NOTES ON SPRING FASHIONS

CONTRASTING linings are a feature of many of the new street suits in covert and other light woolen fabrics. Blue, cerise, black and white, brown and green are all effectively used.

Tulle.

Tulle is as much used as ever. It has made itself a fabric of necessity, and it is difficult to imagine a change in styles great enough to change the position of tulle. A great deal of it is used on summer frocks that are already shown.

Popular Gray.

Gray is one of the most popular shades of the spring. It is cool and when it is becoming is really charming. But there are many types of face and color that cannot stand gray and it should be worn, especially in the paler shades, only after careful thought.

Hand Embroidery.

Hand embroidery plays a prominent part in the trimming of thin frocks. There are many lovely frocks of net almost covered with embroidery. Blouses of sheer fabrics, too, show much embroidery.

Fringe as Trimming.

Fringe of many sorts is still used. Some of the newest skirts show an edging of fringe at the botom. There is a silk corded fringe that is often used with faille. And there is a fringe made of strands of beads that is used a good deal on evening frocks.

Ribbon Bows.

Bows of ribbon are effectively used on some of the new wide skirted frocks of satin and silk. One that is pretty has little square bows of satin reaching from throat to hem. They are distinctly in keeping with the wide skirt.

Loop Trimming.

Loops of ribbon, too, are often used for trimming. One skirt of silk is edged around the bottom with loops of ribbon about two inches wide arranged fringe-wise, and the same trimming is used on sleeves and bodice.

White Corduroy Coats.

White corduroy coats are featured to some extent, and will doubtless be much worn with lingerie frocks in the summer.

Bolero and Zouave Jackets.

The bolero and zouave jackets, both usually becoming, are employed in many spring frocks. They are especially pretty when they are used in the thin frocks, of net, organdie, batiste or other summer fabrics, for then they are usually elaborated with frilling or embroidery.

Changeable Taffeta.

Changeable taffeta has been used in the models shown at the February openings in Paris; and it has made its appearance here in some of the new models. It is a distinctly suitable fabric for summer, for in appearance and feeling both it is crisp and cool.

White and Black Stripes.

White and black stripes are used in almost every fabric, but perhaps no more attractively than in voile or chiffon, mounted over a foundation of white tafteta. Often the overdress of stripes is edged with blue or black velvet ribbon, which gives it a stability and charm it would otherwise lack.

Colored Blouses.

Colored handkerchief linen blouses are shown again this year. You remember, last year they were introduced for country wear. They are still on tailored linens, frequently with pockets. They have long sleeves and sometimes the fronts are scalloped.

The Useful Sailor.

Everyone is glad that the sailor shape is in evidence in spring millinery. Many hats there are of picture type, poke shapes, too, that are vastly becoming. But for general wear nothing is so smart as the sailor. It will probably be worn a good deal when warmer weather comes.

Shirring.

Shirring marks many frocks of soft fabrics. The skirts are shirred on cords about the hips, thus disposing of fulness that might otherwise be awkward in a skirt not cut on circular lines, but still full.

Sheer Fichus.

The fichu has many advocates this spring. There are some pretty frocks of taffeta, with hemstitched fichus of the sheerest muslin. Many lingerie frocks have ruffled fichus draped about the shoulders. And even some evening frocks show this quaint adjunct.

Separate Belts.

If one may judge by the shops, women are again going to buy separate leather belts. For many and good ones are shown. They are to wear with one piece frocks, and with coats of linen and of wool.

Lacy Fabrics.

There is some difficulty about getting imported laces owing to the war. But there is no difficulty in getting lacy and sheer fabrics. There is lace cloth, for instance, a fabric with all the sheerness and irregularity of surface of all-over lace, yet with a good deal of body and strength.

HOW TO BE THIN

By Mary Lee.

It is not difficult for a woman to remain slender, or, if stout, to become slender. The chief trouble with those who complain of corpulency and its embarrassments is that they decline to sacrifice any of the "pleasures" of the table. Dieting to them means starvation—cutting out one meal a day or reducing all meals—and this is a drastic remedy to which few will submit for a protracted period.

As a matter of fact, however, the starvation cure is unnecessary and seldom to be recommended. The best and safest way to reduce flesh is to adopt a well balanced diet that excludes all carbonaceous foods. Starch, sugar, oil, and alcohol should be put aside by a fat person.

To set an appetizing table, yet omit these, is not so difficult as may appear for there remain all kinds of meat excepting pork, all game, all sea food, all fruit except bananas, a majority of salads and green vegetables—in fact, all vegetables except potatoes, corn, dried beans and lentils. From this list it is easy to compose a variety of tempting menus. Eggs also may be eaten in moderation and the amount of oil used in salad dressing is not enough to be fattening.

Soup, gravy, milk, bread, potatoes, cereals, sweets and alcoholic beverages are to be avoided. Bar these rigorously from the table and within a month you will begin to lose flesh.

It is simply a matter of eliminatig from your diet all foods that are excessively fat producing. It is a treatment that cannot fail to reduce your flesh if you adhere to it, and if you compose your menus with care and intelligence you will be surprised to note how little you will miss these forbidden foods after a brief time.

When you have attained the weight you desire it is not necessary to follow the diet quite so closely. Nevertheless you should be on your guard against fat producing foods, for if it is your tendency to be corpulent all such food will be fatal to your figure.

Hungary is threatened with a meat famine.

Oddity Prevails in Fashion Field

By Margaret Mason

Odds bodkins but the styles are odd;
It's hard to pick the oddest.
Yet that one is most odd, perhaps,
Which is discreet and modest.

New York, March 20.—Oddity seems to be the best commodity of the season. The follower of fashion who likes to be stared at as being dashingly different and original certainly has a wide field to choose from. Taken from the tips of her toes to the toe of her French roll with her French lid on it she can go the limit of oddness with perfect impunity.

Beginning at the top notch and working down the oddest chapeau up to date is the leghorn hat with the transparent drop curtain of tulle through which the wearer's eyes peer out seductively. Even topping the hat for oddity, however, comes the flat many ribbed parasol apeing the paper parasol of far away Japan. These silk replicas of Japanese paper originals are the quintessence of quaintness. They are shown entirely covered in gay futuristic silk or with a galy figured center and a plain silk border. Some are all of one toned silk with an embroidered motif like those found upon a Japanese screen, a flight of yellow swallows across a purple sky and white or blue and white stripe combinations are losing their novelty through repetition for the last two seasons, but the square parasol adds a new odd note this year as does also the transparent parasol of net afluff with countless ruffles of dainty hued satin ribbon. Surely these parasols are the oddest things under the sun while the peeled hair of the French roll coiffure continues as the oddest of all things under the hat.

The ruff of pleated white tulle that stands out stiffly under the chin and fastens an otherwise perfectly bare throat is certainly odd enough to suit anyone even the most finicky and then there's the peasant bodice with its V-shaped point in front that is laced up the front like a regular corset.

It is when you reach the skirt, however, that oddness fairly runs riot. There is the crinoline skirt, the skirt shirred on cords around the hips and flare out around the ankles in careless abandon, the skirt with an apron effect in front and the flippant skirt that is just one ruffle after another. A stocking so odd that it is positively weird is one with gold braid and tiny gold buttons running up one side to the calf. The braid then runs around the leg with a gold tassel right in the front, the whole effect being a simulation of a high colored shoe. Isn't that the limit?

Then there are the endless odd varieties of low and high shoes with insets of light leather outlining a tiny pointed tip of black patent kid. The heel and back of a pump of one color and the vamp of black kid with a piping of the color around the top and, oh, all and every combination that human ingenuity can cobble.

Verily with such a wide scope of oddness to choose from it does seem queer now, doesn't it, that some women are forced to wear just one earring at a time to attract attention.

Just why yellow has always been under a sort of stigma as designating the rotten streak in humanity typifying jealousy and reminiscent only of billousness or jaundice is hard to account for now that it has been welcomed into the arms of fashion as one of the most charming tints of the season. Sunshine, beaten gold and fields of ripened wheat are only a few of the lovely things it now reminds us of.

Exquisite are the yellow crepe de chine negligees, the pussy willow taffeta and crepe lingerie in maize tints. Beautiful the gowns of shimmering yellow satin and the hats and parasols, blouses, stockings, slippers and gloves all in the color of liquid sunshine. It truly is up to all those who have an eye for the beautiful and artistic to forget its jaundiced past and with a welcoming smile say "Hello yellow."

A Married Man Said This.

From the Philadelphia Ledger.

"Father, what is the meaning of 'awe'?"

"The feeling a hen-pecked man has toward one who isn't."

Good Nature Is Excellent Habit

By Elbert Hubbard.

New York, March 20.—"Instead of Good nature is a habit. It is the beauty of the mind.

And it wins, sometimes even in spite of the positive deficiencies of its possessor.

A person may have culture from reading or travel, or genius from reflection; but no matter how learned he is, how big a genius he may be, lack of good nature decreases his effectiveness and usefulness, or nullifies it altogether.

Men are great only as they are kind.

Give me a man with sunny, cheerful disposition and pleasant feelings—a man whose blood is warm within, and who does not creep into the jaundice by being peevish.

For then I know I have one who reasons rightly, who makes allowances for the failings of others, who distinguishes that which comes closest to excellence, and is candid in his opinions.

Also, he is the man who will carry the message to Garcia—for good nature always implies the willingness to serve.

Some men are oxycrations—mixtures of vinegar and water.

The milk of human kindness is soured by the vitiating atmosphere of suspicion; their minds are manacled by dogmatism, the mother of doubt.

They impale their friends on the rapier of ridicule, and lash them with the whip of sarcasm.

Everything is going to the deminition bow-wows; we are a nation of grafters and grabbers, and all men are liars.

Always on the lookout for "ulterior motives," they still fail to separate the essential from the accidental; they trample both grain and chaff underfoot.

Good nature sees the grain the bushels of chaff, winnows it, and is glad.

Good nature sees not only the immediate and the personal, but the ultimate and the collective.

Good nature is the life blood of liberty, equality and fraternity—it is the genesis of co-operation.

* * *

Our natures are as varied as the food we eat. For even as the body grows by what it feeds upon, so does the mind; and good nature is a disposition of mind and feeling.

Silence it is that the whispered word of innuendo and the tittle-tattle of the dealer in tongue play sad havoc in both private and business life.

Good nature, by insinuating its fun into our hearts, enables us to eject this poison from our system.

And at the smile ecru gives place to rose, and the merry laugh floods us with sunshine.

Good nature manifests itself in many ways, and in some cases the good natured person is subjected to imposition.

Yet do they ever radiate happiness and contentment, and command respect.

Grouchiness does not go. It spells dissolution. And even as an institution is the lengthened shadow of one man, so is a managerial grouch or distrustfulness mirrored in the mind and work of every individual employe of that institution.

Public affairs are affected by the exercise or absence of good nature.

"The trade conditions of this country are merely psychological"—sure!

We've been suffering from hysterials of the ego.

We had acid in the blood and neuritis supervened.

But now we are getting proper adjustment. We are beginning to see the necessity for harmony—good nature.

Regard for others, proper perspective, putting yourself in the other man's place, right reasoning.

With justice to all and charity toward none—that is true good nature.

BUTTER-MAKING

Good butter is generally expensive, and it is not always easy to get—especially outside of the large cities. Few farmers who make sweet butter use it themselves; they market it in the cities.

In view of these facts it is strange that more housewives do not make butter; for the process is not at all difficult.

Even if you have no cow, you will find that if you take a little extra cream and set aside the surplus for a few days, you can make a butter that will be both delicious and economical.

If you wish to make only a small amount at a time buy a very small churn or one of the new process butter pans. If the latter, pour the cream into the pan, which is filled with blotting pads. These pads absorb the milk and water, so that the butter needs very little working.

To start butter-making set the cream that you have saved in a cool place, and stir thoroughly whenever more cream is added. It ought not to stand more than three days, and must not be permitted to become bitter and flaky.

When you have enough cream scald the churn and dasher thoroughly, and put in the cream at a temperature of 48 degrees. Churn steadily, and when the butter begins to come drop a little ice into the churn to harden the butter and make it easier to gather.

After gathering it as well as possible with the dasher, remove it to a bowl or a table and work it thoroughly with a flat wooden paddle. Do not work butter with the hands, for no matter how clean these may be, the insensible perspiration will taint the butter more or less.

Use an abundance of cold water to wash out the buttermilk and harden the butter. In this way the buttermilk is removed quickly, and it is not necessary to work the butter long. Excessive working injures the grain. After the working set the butter in a cool place, and several hours later work it again quickly, to remove all traces of buttermilk. The sweet butter then will be ready for use. Keep it in a covered stone jar in the milk compartment of the ice chest. It will keep sweet about four days—seldom for a longer period.