

FASHIONABLE SILKS FOR SPRING; ARTFUL HATS IN SIMPLE LINES

WHO does not treasure the more a book, a bit of pottery, a vase or a picture if it be autographed? With what a feeling of satisfaction do we call attention to the author's or artist's signature. But where, you ask, is the connection between works of accredited art and spring silks? Just this—the best shops, this season, are showing a collection of American silk prints which have the unique distinction of being designed by several of our well known contemporary artists. Does it not seem in the range of possibilities that, ere long, women of fashion will be insisting that the silks they wear be autographed by the artists who designed them? Why not? For instance, the striking silk of

Artful along simple lines quite describes the present-day chapeau.

Most of the millinery story is told in color. Color irresistible! To repeat the list of lovely tones and tints which glorify new headgear, is like reciting a beautiful poem. If you doubt it, say the following aloud: Thistle blue, periwinkle, bois de rose, cyclamen, rose beige, pale tomato, shell pink, rose geranium, opal gray, mauve, chartreuse, peach, love-bird green, bleu de nil, absinthe, artichoke, lipstick, rouge and orchid. There! You have in part the range of color beautiful which plays so adorable a part in the early spring chapeau.

Next comes material which is very likely* to be taffeta, for according to



Charming Frock in Striking Silk.

which the charming spring frock here pictured is styled, is designed by no less a personage than Neysa McMein, she of magazine cover fame. This gifted woman together with several of her contemporaries are making a candid effort to create for American women silk prints which are representative of true American atmosphere—a challenge to the traditional French domination in the field of textile art. Modernistic art is written all over this brilliant silk, which the designer declares was inspired by thoughts of Hollywood. Its confusion of vividly colored futuristic motifs so

the Parisian idea, it is immensely important just now. If not taffeta, then one's hat is almost sure to be of bolting ribbon in any of the exquisite pastel colorings. The newest of new sensations is the hand-crocheted hat of straw, made soft, supple and colorful, fitting the head as if molded to it. Satin and faille have their sponsors, too, and as to felts of soft colorings, they are in their glory at this very moment.

First color, then material and then, the crowning touch of genius is applied with a deft twist here, a pin thrust in aiant and presto! you have



Some of the Spring Hats.

unconventionally grouped makes not only an arresting pattern, but constitutes a decoration which reflects something of the exotic nature of the American colony of film people.

Never was there promise more fair for the domination of gay print throughout the mode than at this very moment. Unusual design is the outstanding feature for silk this spring. Large floral patterns are prominent. Exquisite chrysanthemums, large bunches of poppies and huge roses contribute their loveliness to silk design.

"Simplicity, thou art a jewel," seems to be the guiding thought

before you hats flatteringly becoming, hats which proclaim smart style, hats, though they bespeak simplicity itself, lack not a certain dressy air.

The collection of early spring models shown in the picture include: at top, new high-crowned effect of quilted rose-beige taffeta with jeweled dagger; to right, soft opal-gray faille silk with whimsical crown; profile view of love-bird green silver-stitched taffeta bonnet type; to left above soft orchid felt with silver-bound, metal-stitched brim; final, latest vogue knitted straw in artichoke green with fancy metal ribbon band.

JULIA BOTTOMLEY.

EXPOSE SAMPLES BEFORE BUYING

Fabrics Should Be Tested for Fastness to Light.

(Prepared by the United States Department of Agriculture.)
"Is the color fast?" is one of the questions the housewife usually asks when purchasing washable and other fabrics. As a rule, the salesperson can give but little authoritative information on this point. The only way for the customer to protect herself from the chance of having the material bleach out when washed or fade if exposed to sunlight, is to take a sample of the fabric home and submit it to the conditions under which it is to be used.

No dye yet discovered is fast under all conditions. Some dyes are fast to light, others to perspiration, others to washing and ironing. So far as the usefulness of a fabric goes, it may not be necessary that the dye should hold under all circumstances. Curtain material, for example, must be affected as little as possible by light, but it is unlikely to be touched by perspiration. Dresses for small children need fre-



Testing Samples to See How Much They Fade.

quent washing, and material for this purpose should be tested with repeated laundering in mind. Prints, ginghams and other cotton fabrics for wash dresses must not only withstand soap and water but exposure to sunlight when being dried and also when being worn. The heat of the iron may affect some dyes more than others. By trying all these treatments on the sample, the chances of purchasing unsatisfactory material are lessened.

The illustration shows a good way to test samples for fastness to light. Cover a portion of the sample with cardboard and expose the rest of it to direct sunlight for a week or more, examining it at intervals to see how much it has faded or changed. Very few dyes will be found that do not fade at all, but this test will soon show those that last reasonably well.

Fastness of a dye depends on the chemical composition of the dye used, not on the color. Dyestuffs are grouped into various classes according to their composition, and the dyes in some classes are more fast than those in others. Without knowing just what kind of a dye was used—and it is practically impossible for the consumer to tell this—the fastness of color

In two fabrics cannot be predicted. A dye that is one of the poorest of its class may have been used on one of the fabrics, while the other may have been dyed with one of the best. Contrary to the common belief, green, lavender, or any one color is just as fast as another if similar dyes are used.

The household methods of soaking fabrics in salt, alum, pepper, vinegar and various other solutions as a means of "setting" the color are largely a waste of time and materials. Though the color will not run from a dyed fabric as long as it remains in a saturated solution of salt or alum, this has no permanent effect on the dye. A fabric after treatment in this way is just as likely to fade when washed later in the ordinary way. No successful household methods of setting the color in dyed fabrics are known.

Gingerbread New or Old Is Popular Hot or Cold

There's nothing more acceptable for lunch or tea or supper than good gingerbread. "Some like it hot, and some like it cold"; some like it even after it is three days old, if it was moist and tender to begin with. The recipe below, which is found in Farmers' Bulletin 1450, "Home Baking," may be relied on for good results. It will make two thin loaves.

Gingerbread.

- 1 cupful milk
- 2 1/2 cupfuls sifted soft-wheat flour or 2 3/4 cupfuls of hard-wheat flour
- 1-3 cupful fat
- 1 egg
- 1/2 teaspoonful soda
- 4 teaspoonfuls baking powder
- 1/2 cupful sugar
- 1 cupful molasses
- 1/2 teaspoonful salt
- 1 teaspoonful ginger
- 1/2 teaspoonful cloves
- 1/2 teaspoonful cinnamon

Mix and sift the dry ingredients and stir into them the liquid ingredients which have been mixed separately. The melted fat is added last. For a shallow loaf the oven should be moderate (about 375 degrees Fahrenheit); if muffin pans are used, it should be fairly hot, or about 400 degrees Fahrenheit.

Sour milk may be used instead of sweet in the same quantity, but in that case the soda should be increased to a scant teaspoonful and the baking powder decreased to two teaspoonfuls.

The bulletin containing this recipe and many others may be obtained while the supply lasts by writing to the United States Department of Agriculture at Washington.

True Roasting Is a Way of Cooking Choice Meat

True roasting is a method of cooking meat similar to broiling, because a high temperature is used in each case to sear the outside and no moisture is added during any of the cooking. Only a cut which is choice, juicy, tender, and contains well-distributed fat, should be roasted. It is desirable to use an uncovered roaster so that there will be no steam formed to soften the crust and wash out the juices, according to the United States Department of Agriculture. The retaining of juices in the roast is at the expense of rich, brown gravy. Some people prefer to sacrifice a little flavor and juiciness in the meat in order to develop more gravy. This is accomplished by pouring a small amount of water in the bottom of the roaster under the rack and covering the roast closely after it is seared. Such a method of cooking is described as "oven braising." Care should be taken that only a small amount of water is added so that the roast is not bathed in liquid.

RAYON IS USEFUL IF PROPERLY HANDLED



Do Not Put Clothespins in Rayon Underwear or You Will Tear It.

(Prepared by the United States Department of Agriculture.)
After you have washed rayon underwear, lay it carefully over a line or on a drying rack, but don't use any clothespins, or you may find holes in the fabric, as the illustration shows. Never use very hot water in laundering articles made of rayon; have lukewarm suds made from pure soap. Wetting often weakens the fibers of this fabric, so that great care must be used in washing it. Articles made of it should not be rubbed. They should be gently squeezed and repeatedly rinsed until clean. Do not wear rings while washing rayon fabrics, or you may accidentally tear them. Even rough fingernails may catch in the material and damage it while wet. When the articles you have laundered are dry, have the iron medium hot. Too hot an iron should be avoided.

Rayon is a very useful material if properly handled, says the United States Department of Agriculture. Because of its high luster and the fact that it is often less expensive than silk, it has become very popular for such uses as knitted underwear, draperies, and many other things.

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