**THE MODERN PRISCILLA**

**An Illustrated Monthly Journal Devoted to Art Needlework, Home Decoration, Furnishing, and other Household Matters.**

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**THE MODERN PRISCILLA**

**221 Columbus Avenue, Boston, Mass.**

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Cottages and Bungalows

By MARY H. NORTHEND

The attainment of the simple life, at any rate in one's way of living, is not induced by the complex city homes or the elaborate summer cottage which has now grown to such grand dimensions that about the only distinction of the bungalow, in size reduced to the very lowest dimensions, and of the simplest possible plan, affords a grateful relief from care and the sense of getting close to nature and back to the primitive way of living.

The very name "bungalow" has an out-of-the-way, foreign sound, which appeals to the imagination and brings a vision of thatched, bamboo houses and cocoanut palms, coral islands, and the far East. Perhaps, too, it may recall the stories of some old sea captains who, while their ships were loading at Rangoon or Calcutta, passed their enforced stay very pleasantly at their factor's up-country bungalow, where the trade winds blew fresh to the deep verandas and the pumpkins' rhythmical motion cooled the latticed chambers.

The derivation of the word comes from its Bengalese origin, and applies in India and the East for a one-story, thatched or tiled dwelling, surrounded by a veranda, but in the West, the name is given as distinguished from the so-called cottage (which may be of the dimensions of a palace), to a small, one or two storied summer house, built with special reference to simplicity and compactness.

In the last few years, many bungalows have been built in the country and at the seashore and have proved very satisfactory as summer homes and for week-end parties, the expense of maintenance being slight, and the first cost easily kept down to a very low figure.

A description of a few Massachusetts bungalows may be interesting and helpful, and the following have proved satisfactory to their owners, and with an exception, perhaps, were not expensive to build.

One of the most successful bungalows is at Danvers, Mass. It is from a design by a New York architect and is after the Dutch style, constructed of wood and plaster, with red, shingled roof, and is rather effective with a background of savin-covered hillside. It stands somewhat back from the country road, on the western slope of the hill, where it receives the full benefit of the prevailing southwest summer winds, which sweep over a wide valley and are freshened from a brook that flows below. There is a covered veranda at the front of the house and an open one with awnings at the sides. During the summer these are fitted up as out-of-door living-rooms, and are gay with boxes of bright colored flowers. At the right, and reached by a rustic bridge over a slight depression, is the automobile garage.

The central room, into which the entrance gives, is about twenty feet square, finished in cypress and showing to the roof. Casement windows, in groups on three sides of the room, give abundant light and circulation of air, while a substantial fireplace of red brick, set in white mortar, supplies the needful warmth and cheer for the evening or the stormy day. On each side of the fireplace are colonial style, high-back settles, comfortable with cushions and pillows; the floor is covered with a matting of artistic design. A balcony reached by a stairway starting near the entrance extends over the fireplace and from this open two small chambers under the eaves.

At the rear of the living-room and to the right is a bedroom and beyond that a bath, while to the left is a good-sized kitchen with pantry attached. This bungalow has proved very satisfactory for house parties for over Sunday or the holidays, and for a small family would afford ample accommodation for the season.

The Cider Mill cottage was constructed from an old cider mill, by a Boston and Salem architect. It is situated at Proctor's Crossing, opposite the grounds of the Salem Country Club, at the left of the main road. It commands an extensive view of the surrounding country with grounds defined by a low hedge of buckthorn.

English stepping-stones lead to the entrance, through which one passes into the hallway which extends through the house. Here the walls are hung with yellow, which blends harmoniously with the white paint. At one side of the entrance there is a fireplace, while the various openings break the spaces and produce a most artistic effect. The furnishing is in the colonial period for the owner is a descendant of an old Salem family. At the right is the dining-room with oriental hangings, contrasting well with the rich tone of the Chippendale fittings. The decorations include rare pictures and collections of armor.
At the farther end of the room is a large fireplace where a driftwood fire brings suggestions of cheer on a cold stormy day.

The studio of Mr. Thomas Meetyard was constructed principally by himself. In the upper exterior, it shows weather-beaten shingles, over a lower surface of natural rock, found on the estate. It is rustic in style, with irregular outlines, showing dormer windows in the roof. The front is supported by a series of field-stone columns.

A prominent feature of the studio is a large stone chimney. The entrance is into a picturesque room which occupies the entire building. It is open to the roof and partly finished in stucco, with diamond-pane casement windows at intervals, so arranged the best lighting possible for artistic purposes. Recessed at the rear, the columns support a narrow balcony over which has been flung fine bits of rare decorative fabrics. Below one finds a large open fireplace with its hanging crane, the mantel and hearth being done in brick, laid in white mortar.

On either side are introduced inglenooks above which are casement windows; the floor is of hardwood while the sides are wainscoted to the roof in paneled cypress. They have plate shelves on which have been artistically arranged some of Mr. Meetyard's pictures. The furnishing is in the colonial style, for Mr. Meetyard is a descendant of some of the oldest New England families and has inherited many valuable treasures.

It has lain with one of Boston's prominent architects to reconstruct from a cheap little cottage a most attractive bungalow of Italian character. Snuggled in a delightful situation at Clifton Heights, just off Atlantic Avenue, on the way to Devereux, is this interesting summer home.

When the cottage was first purchased it was a cheap structure, carelessly thrown together, one story in height, the flat roof defined by a low rail. Mr. Stratton raised the main building to two stories in height, threw additions out on three sides and planned uncovered verandas, giving just the right architectual effect to the unpretentious house. An unusual feature was introduced in the formation of an open-air sleeping room, leading from the second story and formed by an upper balcony. The exterior is clapboarded, painted gray with shutters of green, blending well with the rugged surroundings.

The entrance gives into a large central room, which is living-room and hallway combined and extends along one side of the house. It is open to the roof and finished in pine, stained dark. The walls are decorated with marine features; showing fish-nets and unique bits taken from sea life and carefully placed to give the right treatment in reliving the dull tone of the wood.

The staircases starts at one side and leads by low treads to the inside balcony above, from which open out the sleeping rooms.

The central feature of the living-room is the large open fireplace with its mantel of nautical decorations. At the left of the main room is the dining-room, finished in stained wood. At one corner has been introduced shelves, on which are shown rare china and delft, a household detail which is always of interest to home-makers. Rarely does one find such artistic combinations as are to be found in this diminutive home where architecture has to struggle with little material for suggestions. Opening out from the dining-room is a snug little kitchen, compact, with everything placed for convenience, the fittings carefully thought out by the mistress, whose heart is in this work just as much as the architect's, for this is her special kingdom.

In the reconstruction of this small house the architect has happily solved a problem in home structure, which can but be beneficial to those of limited means, for from an ugly exterior he has created a most artistic effect with a comparatively small outlay.

In these strenuous days, small houses bring rest from care, for rest cures to-day are fashionable pastimes and a fad with certain classes. It seems unfortunate that life should be so wearing when responsibilities with the rich seem so slight; still the activities of society make it an uncommon thing for chaperones and débutantes, overwhelmed by the gayeties of a season, to find a fascination and delight in small country and seashore cottages.

It is often the case that a man's house, built by a bachelor, is usually larger, lacking in petty detail and small unimportant household gods. There is about it a broad scheme of decoration, and he never fills his rooms with things, thus making a striking contrast to a woman's idea of home life.
Studies for Painting

Moonlight

By EDWARD A. PAGE

The general tone of the study of Moonlight is a blue gray with some warmth in both lights and shadows. Begin the work by laying in the general groundwork of the sky with Antwerp blue, flake-white, and a bit of raw sienna for warmth, or warmth may be obtained by glazing after the blue is dry. The clouds can be made with white in the lights, and ochre and lake in the shadows; and the moon can be made through by warming with just a touch of Naples yellow to take off the raw white, and this will do also for the lights in the clouds.

For the mountains, use the same colors as for the groundwork of the sky.

For the water, use in the light reflections a pale tint of Naples yellow, almost white in the highest lights, and in the intermediate tones use Antwerp blue and white, with a bit of lemon-yellow; in the darkest parts use blue and umber with a little raw sienna.

For the distant trees use blue and lemon-yellow in the lights, and blue and raw sienna in the darks. The shore at the right has some strong lights upon it, and can be made with blue and lake on the sand, and pale green on the grass ground with just a bit of bright yellow near the trees. The trees at the left tell dark and strong against the sky, and their lighter parts are made with Antwerp blue and raw sienna, with a bit of lemon-yellow; their shadows can be made with Antwerp blue, raw sienna, and burnt umber. The trunks have a bit of burnt sienna in the lights, and the trunk of the small tree is in strong light and has a little warm white in it.

The house is dark and strong and can be made with Antwerp blue, umber, and lake, and the lamplight showing in the windows can be made with orange and lemon-yellow.

For the men fishing in the boat use white upon the sleeves, and blue and lake upon the rest of their costumes, and blue and lake will do as well for the boat, as the vessel is seen in dark silhouette against the bright moonlight.

Treatment in Water-colors

Draw the study carefully with weak color rather than lead pencil, as it can be washed right off with a wet sponge in correcting the drawing without injury to the paper, and also will not show lines after the work is done, as pencil marks are apt to do.

Lay in a sky first with a good-sized brush kept well filled with color, beginning at the top and carrying the color from left to right, working down about two inches; then repeat, leaving out the clouds and moon if possible; for this wash use Antwerp blue and a bit of lake and neutral tint to take off the raw blue; this wash will be carried down over the mountains, and when dry, or nearly so, a second wash of the same colors will give added strength to the hillsides. For the lights on the moon and clouds, use Chinese white warmed with Naples yellow, and on some of the clouds use white warmed with lake and raw sienna, and the same will do for the lights upon the mountains.

For the high lights in the water, use Naples yellow and just a touch of vermilion in spots, regulating the strength by the amount of water used with the color. In the intermediate white use Antwerp blue and neutral tint, warmed with a bit of raw sienna, and in the shadows use blue and raw sienna with the addition of a little sepias.

For the distant trees, use blue and lemon-yellow in the lights, and blue and raw sienna in the darks. The large trees in the foreground can be made with blue and raw sienna in the lights, and blue, neutral tint, and raw sienna in the shadows.

The house is made with blue, lake, and neutral tint in the shadows, and blue and lake with a bit of Naples yellow in the lights.

For the boat and men, use blue and lake, with a bit of white and lake upon the men's sleeves, and in the small lights as seen upon the boat.

Study of Sunset

Treatment in Oil-colors

For the actual size of this study, a canvas 16 x 24 inches will be required, although it may be painted in any size as long as the same proportions are retained; we would recommend the use of a fairly good quality of linen canvas, as it is much better than the cheaper cotton varieties.

Where the sky is brightest a short distance above the horizon, cadmium yellow may be freely used, adding a little white and lemon-yellow in the light and fleecy clouds on their lightest sides, and cobalt blue and madder lake in their shadows.

The water clouds near the horizon just above the cool gray surface use madder lake and vermilion made a little gray in parts by the addition of a bit of cobalt blue.

The trees tell dark and strong against the brilliant sky, and are of different degrees of strength, the trees in the foreground being the strongest, while those seen through and behind them are made to keep their place by the use of paler tones. For the trees in the distance, use a tint for the lights made with Antwerp blue and a bit of lemon-yellow and ochre, and in the shadows use Antwerp blue warmed with a little umber and raw sienna. In some of the lights upon the trunks and limbs, use a little white and a touch of orange. For the large trees at the right, use the Antwerp blue and umber in the foliage, and in the trunks use umber in the shadows, and orange and lake in the lights. For the trees behind these, use Antwerp blue and a bit of white and lemon-yellow in the background, with a touch of orange upon the surface behind the large tree trunks.

For the house use blue, umber, and lake in the shadows, with a little orange added upon the light side.

For the ground use pale yellow green in the lights, warmed in the middle tints with ochre and raw sienna, while in the darks use dark blues warmed with lake and burnt umber.

The water has these same colors in the shadows, while the bright reflection from the sky is made with pal cadmium yellow in its brightest parts, and running from that to orange and vermilion in the darkest.

Treatment in Water-colors

Use Whatman's heavy water-color paper double thick, and stretch as directed in former numbers, then proceed to draw the study, using a fine brush and thick water color. In painting the sky, two methods can be adopted where so many small clouds appear: one is to leave out most of them in painting in the first blue washes, and the other is to go over the surface of the first wash with this tint is dry to put in the clouds with white, warmed with yellows and orange. It will be well to use a lower tint for large yellow, omitting the blue and using madder lake in the shadows of the clouds, and at the horizon use neutral tint in the lower part, and as the yellows are approached add burnt carmine, then farther up use lake and vermilion.

For the distant trees, wash in first a little Antwerp blue (not too strong) in the lights, to which a little gamboge has been added, then when nearly dry add blue and lake for the shadows, with perhaps a bit of raw sienna.

The house is made with neutral tint and lake in the shadows, and orange and sepias in the lighter parts. Wash in the surface for the ground with a tint of warm yellow green, using a little blue and gamboge warmed in parts with a bit of raw sienna, then, when nearly dry, add the darker markings, using Antwerp blue warmed with sepias and lake.

In painting the trees at the right, lay in first a wash over the whole mountain color seen through the ones in the foreground, and for this use a medium tint of blue and gamboge, or any of the cadmium yellows; when this is nearly dry add the darker tints seen through the use of the medium and dark blue of the ground trees and limbs, and for this use Antwerp blue warmed with sepias and raw sienna.

In painting the water, lay in first the lightest yellow in the reflection, using lemon-yellow, then add gamboge and vermilion, or orange; this will do for the lights, and blue and sepias can be used in the shadows. Both studies will frame well.
In the warm spring days, when our eyes are again delighted with watching our lawns becoming velvety with the green velvet of grass, with the bursting of the buds on the trees, our thoughts turn to June, the month of roses, of brides, of sweet girl graduates. It is clad by no one, and the women of this century are forgetting the frills and fads of their wardrobes, that they are seeking for themselves beauty of mind instead of beauty of raiment, but surely that happy young creature, the June graduate, should be permitted to enjoy the daintiest of gowns and accessories in this, one of the happiest hours of her life. The gown need not be more costly, but soft and flinty and dainty it must be.

The short sleeve always gives a dressy appearance to any bodice, and perhaps this particular feature will make the simple shirt-waist, No. 66-4-5, appeal to many readers as the prettiest model on the page. The deep round yoke is a departure from the conventional embroidery, and works out very handsomely. The stems and upper part of the flowers are in outline, the edges are buttonholed, and the centres treated as eyeholes, being whipped over and then filled with a shirred ribbon. The fine tendrils are feather-stitched, a feature which is finding favor to take away the set appearance of solid embroidery. A soft ruching should be worn at the neck, and the yoke and bottom of the sleeves may be edged with lace, or cut in scallops and buttonholed with a round eyelet in the centre of each scallop.

The gathering of the sleeve at the elbow line to form a ruffle will suggest that a twist and bow of soft ribbon might well be added. The girl whose design a long-sleeved model will find the novel waist, No. 66-4-9 adapted to her needs. The yoke of the lower yoke are so developed with the broad of the broad and rings as to form most bunches of grapes and leaves, the same design being used on the long plain cuffs. The double shirring, as shown in the cut, may be used for the centre of the puff sleeve, or a lattice of the braid may be used there, through which soft ribbon may be threaded, ending on the outside of the arm in a massive bow, or a ribbon flower. The small round upper yoke, with its connecting stock, is of rows of duchess braid, fagoted together. The lower edge of the plain yoke and the bottom of the cuffs may be relieved of their plainness by narrow Valenciennes lace. Both these waists open in the back, and the ruffles of the skirt, for seldom is a plain skirt seen, may be edged with narrow lace, or embroidered to match the waist.

The bertha of the full figure will make a most elaborate creation of a simple gown of muslin.

With either may be worn the white linen hat with its heavily padded and buttonholed edge, its pretty design of solid dots, and its cut spaces filled in with handsome lace stitches. Nothing can be more effective as a trimming than black velvet ribbons with a huge pearl buckle, but doubtless many will prefer the veiling of the class color as more appropriate for the day. If the sailor model should be a bit severe for some young face, the edge may be finished with a ruffle of narrow lace, if lace appear on the skirt, or the entire hem may be filled in with folds or plaits of double maline either white or colored.

The handsome embroidered belt, No. 66-4-5, is a fitting part of the class-day costume, and is in eyelet and solid embroidery, being fastened with a buckle which is the twin of the one adorning the hat. In keeping with the other accessories is the handkerchief, No. 66-4-8. This, like the belt, is mostly in eyelet-work, and each may take on an added daintiness by being ruffled with narrow lace.

The need of the foot, must the feet of the fair maid be clothed, and very fetching are the white silk stockings, with their garlands of leaves and flowers, shown in No. 66-4-4. For this festive occasion they are preferably worked with white silk in satin-stitch, and the happy maid who draws over such a pair of stockings a pair of white satin slippers similarly embroidered, although the white kid or white slipper undorsed is in perfect keeping with the costume. Embroidered stockings are now very popular worked in colors, and very few plain pairs are worn by the woman who owns a pretentious wardrobe. If embroidered slippers are worn, the design must first be worked on the plain material, and then taken to the fashionable bootmaker, who will cut his own pattern for the slipper. From each of the side elastics will be suspended by a short narrow ribbon a tiny sachet which will impart a fragrant odor to the whole costume as it swings to and fro with each motion of the fair creature.

It is easy to recall that only a few years ago one flock sufficed for a girl to receive her diploma and attend all the graduating festivities. That day of sweet simplicity is past, and now the girl may be received her sheepskin she dons another gown, and ties her to the class spread, only to appear at the evening dance in yet another fetching garb. The gown with its small design as the dressing frock as well as for the morning exercises, while the other two models with fitting accessories will make the smartest of afternoon toilets.
Some charming examples of Teneriffe lace are shown on this page and will surely delight the eye of every one interested in the making of beautiful laces. Those who have taken up this kind of work will find these designs very useful, and those who are not yet familiar with the art can easily learn the way of working from the accompanying illustrations. No more fascinating employment can be found for idle moments, and, as the materials require little space, the work will often be found more convenient than a large piece of braid lace. The necessary requisites are a cushion, plenty of sharp-pointed pins, long, pointless needles of a size to suit the thread to be used, some mercerized cambic, good linen thread, and a compass. If a compass cannot be found in which ink can be used in one of the points, the drawing of patterns for Teneriffe wheels will be much simplified.

The best cushion to my notion should be made round (out of any good firm cloth) and stuffed with fine sawdust. It is best to have a small cushion on which to make small wheels and a larger one for the larger wheels. The cushions will need to be restuffed occasionally, as after using a while the filling becomes packed, making it too soft to work on. Take a piece of the cambic and pin it on over one side of the cushion; use plenty of pins, stretch the cambic as tightly as possible, and pin very even and firm. A cover could be made to slip on over the cushion, but does not give as good satisfaction as the former method, as the cambic needs to be put on very tight. Decide on the size wheel to be made, set the compass and draw a circle on the piece of cambic pinned over cushion. Divide the circle in six parts, using the compass as set for circle. Draw a straight line through centre of circle, make smaller circles inside for a guide. The number of circles depends on the design to be made. Three inside circles should be made in Fig. 1, five in Fig. 2, two in the small wheels of Figs. 5 and 6, and three in the large wheel of Fig. 6. The pins ought to be stuck in the outer circle and pushed down to within one-quarter of an inch of the heads and an even distance apart. Here is where it will be found convenient to have the outer circle divided into sixthths, as if sixty pins are used, place a pin on every dividing point and nine in each space. If one wishes to divide the circle in twelve parts, it will be easier to place the pins correctly in a large circle. Have the thread as in Fig. 2, the line drawn through the center, with a round pin on line, cross over to opposite pin, go back to the second, cross over to the second pin on the other side of cushion and continue until the pins are all wrapped. If an even number of pins are used and the thread is started right, it will always come out even. Push pins down close and tie the threads securely in center, leaving a long length to use in the needle, which is now threaded. Darn around over the double threads as in drawn-work, over one and under one, going over two when around, to make the change. Three rows of darning is usually enough. This is the foundation for all Teneriffe wheels as all, no difference what the size or design, are alike up to this point.

The windmill design shown in Fig. 1 is full size and may be easily copied from the illustration. Four rows are darned in the center, and in the knotted row four pairs of threads are taken in each knot. One thread from first pin, second, third, and fourth pairs and one thread from fifth pin are knotted together. Work around in this way, pass thread out to place for next row and knot each pair of threads separately. Now begin weaving one of the little sails over nine pairs of threads, weave three rounds, then weave three rounds over eight pairs, then three rounds over seven pairs and continue in this way to point of sail. Weave the little block, leaving the centre open, and lead the knotted thread from lower corner of block and knot up and around to base of sail. Start in weaving next sail same as first and continue in this way until all are done. Pass thread out to pins and work last row of knots, taking one thread from one pin and one thread from the next and knotting together. When this row is completed, the wheel is ready to be removed from the cushion, which is done by taking out the pins, thus releasing the work. Place pins back in same holes for another wheel. All wheels have tiny picots around the edge as a finish.

The joinings of thread in Teneriffe wheels is best done in the solid woven parts, as the ends and knots are easier concealed in this way. An open lacy braid is used to edge collars and cuffs, and Point de Bruxelles lace stitch is used for the background. The number of pins will depend in almost every case on the design to be worked. Some designs need to have the foundation threads divisible by four, others by six, eight, ten, or twelve, to make the design come out even. The scarf shown in Fig. 4 is quite showy and can be easily copied from the detail, Fig. 3. The centre piece, Fig. 7, is a very dainty and attractive piece of work. The detail at Fig. 6 shows perfectly the oval-shaped wheel in the centre of modallion and the row of small wheels surrounding it, of which the border is composed. Figures 4 and 7 are imported laces, being made by the natives of the island of Teneriffe. The designs are not particularly elaborate, but the arrangement is novel and pretty and will give many excellent ideas for developing Teneriffe work. In doing this work endeavor to keep the stitches as even as possible, for much of the beauty of the lace is lost if the work is uncertain and not in perfect shape. In working keep the thread pulled tight and do not take too much thread, as if this is the case, it is apt to get rough and uneven. At the same time it is advisable to have as few knots as possible, and under no circumstances allow a knot to show in front of the work, always keep them at the back. A square knot is best, as it never slips.
THE MODERN PRISCILLA

Designs for Lingerie

The designs shown are simple but attractive, and may be beautifully carried out on the soft sheer materials, such as linen lawn, French batiste, pongee, and China silk, and also on the more durable linen, long cloth, nainsook, cambric, and percale, which are recommended for general wear as being more serviceable than the very thin fabrics.

The first corset-cover, No. 064-110, is of the very simplest style, having no seams and held over the shoulders only by ribbon. The upper edge is buttonholed in scallops, and the ribbon is run through embroidered slits. Below the scallops is a graceful little spray in solid and eyelite work, quite simple and easily worked. The bottom is finished with beading and ribbon, or may have a ripple cut like the upper part of a skirt yoke.

The second corset-cover, No. 064-113, is a new pattern which promises to become popular. It is in two parts, back and front, joined only by the shoulder straps. The back has a drawstring at the waist line which ties in front, and the gathers in front are regulated by a drawstring which ties in the back, the two parts thus overlapping under the arms. The lace beading and edging which finish the top extend over the shoulders and form the shoulder straps, while edging is brought down below the armholes. Both front and back are ornamented with an attractive little design of bow-knots in solid padded work and scattered groups of eylettes.

The long petticot, No. 064-113, is cut to fit as smoothly as the top skirt, and is finished with a deep flounce of eyelet embroidery and insertion to match. The scalloped edge is buttonholed, and above it is a conventional design which may be in eyelet or solid embroidery or both combined, as is here shown.

The short skirt, No. 064-114, is fitted in exactly the same manner as the long one, and extends only a little below the knees. This is also finished with a flounce, but of much simpler design, and entirely in eylettes, with the exception of the buttonholed edge.

The chief beauty of the empire gown, No. 064-115, is its simplicity. The yoke is cut in one piece, has a scalloped edge with slits for ribbon, and then nothing but eylettes. The sleeve ruffles are of the same pattern, and these, as well as the lower edge of the yoke, are finished with a simple beading with ribbon run through it.

The chemise, No. 064-117, is ornamented with three small garlands of eylette held by bows of ribbon in the seed or satin stitch. The top edge and armholes are finished with Valenciennes beading and edging, which are used so appropriately with the hand embroidery.

The full drawers, No. 064-118, are trimmed with a ruffle of eyelet embroidery in a dainty, simple pattern, and above this is a group of small tucks. Any of these ruffle patterns could be used interchangeably, and the corset-cover patterns might be used for chemise and the reverse, and the work may be open or solid.
New Waists

Designs by Ethel J. Merri.

I t is an acknowledged fact that the dressy shirt-waists all fasten in the back and the majority of these have a simulated yoke in front composed of tiny tucks or groups of tucks and insertion in yoke depth. Below the yoke effect there is usually some other decoration, for, as a rule, the ornamentation is put lower on the waist this season than it has been used and when possible this hand embroidery in some one of the numerous popular modes. The small tucks do not in the least detract from the beauty of the embroidery, as they are not wide enough to give much fullness below them. The sleeves are elbow length and may be finished off with straight or fancy cuffs or ruffles.

The first waist, No. 06.4-19, shows a floral design in solid and open work. The ribbon bows are represented by the heavily padded satin-stitch, the stems are simply outlined, and the violets are in eyelet-work. The two upper petals are long and narrow, while the three lower ones are wider at the base and pointed towards the top, thus giving the figure the exact shape of

raised cord. The leaves afford the needlework an opportunity to display her skill to the best advantage in the large, heavily padded, and solidly worked, graceful foliage. The stock shows the same design. The front panel, of which but a bit is seen in the illustration, is very effective when

nicely worked and may even be developed in outline-stitch with good effect by the woman who has but little time for the decoration of her gowns. The embroidered hat matches the design of the gown perfectly.

Can you conceive a prettier costume than this same pattern worked in shaded embroidery on a

gown of linge-ri muslin and worn over a silk, or silken-ole slip of wistaria shade? Of course, the hat would have its band of wistaria-colored velvet from which at the back might droop two or three clusters of the handsome velvet flowers. The gloves would be of elbow length matching the veil of the hat, and might be of silk, sable, or kid. The belt may be worked to match the costume, being of the same material, or may match the wistaria shaded accessories in a wide soft ribbon brought down so as to make a pointed, but not too pointed, waistline in front.

Waist No. 06.4-21 represents a design of peacock feathers carried out entirely in eyelets. The stems and centres of the feathers are composed of openings that are rather more long than round, while the fronds consist entirely of rows of tiny round eyelets, thus making the work simple and easily accomplished.

One can see at a glance that this design can readily be adapted to other modes of embroidery than the eyelets. For instance, to have it all solid-work, the large stems may be in the bullion-stitch, the centres in satin-stitch heavily padded, and the feather fronds all in French knots.

This is quite simple and would be effective on either heavy or thin material. The same design

that is used upon the waist forms a panel for the skirt, extending from just below the waist line to the hem.

Number 06.4-22 is a very simple conventional pattern in eyelets, outline, and French knots. The spiral lines connecting the open figures are quite heavy in the satin outline stitch, snail-trail, or some more fancy outline stitch if preferred, and the curves are followed by parallel rows of French knots. The same design is used upon the front skirt panel, making it possible to have a very beautiful skirt-waist suit in a bold, effective decoration with little work and expense.

If such waists be hung on softly padded and slightly splayed bodice frames, and the full sleeves stuffed with crumpled tissue paper when put away, they will retain their freshness much better than if put in a drawer or box without special care.
THE MODERN PRISCILLA

A TORPID THINKER

Prize Design in Knitting and Crochet Competition

Baby's Crochet Sack

Materials—Six skeins of Story's were used in the project, which is large enough for a child up to a year and a half old. A bobbin in the form of a tiny basket that seals the point is used, so the skirt is made mostly in Relief Crochet.

In this sack the yoke extends below the armholes, and in place of being worked back and forth around the neck it is worked from the bottom of the yoke across the shoulders; each shoulder being worked in a point. This is a simpler way of making a point than the old way, for in this there are no increases to make.

Begin the yoke with 60 loose chain, which extend across the shoulder, 3 chain extra to turn. In the fourth chain make this new and original rib stitch: * yarn over crochet needle, draw up a loop half an inch long, yarn over needle, draw up another loop same size, yarn over needle, draw up another loop same size, yarn over needle, draw up another arm, work 4 stitches in length two rows each, to make the frill or front and back yoke, and join it to make the armhole. To make the extension shoulders, begin 2 stitches away from the short rib and work back and forth, missing two stitches at the start and the end of each row until to a point. A little over two ribs brings it to the point.

For the skirt, start with right side toward you, the side that counts whole ribs. Always begin row with 3 chain, 2 doubles in each row, making the doubles around the stitch to give a good strong body; in the centre of each rib make a Rose Treble Shell of 4 stitches. * Make this stitch by winding 18 times over needle, insert in rib, bring yarn through, yarn over, and draw through 2 loops, yarn over and draw through 2 loops, yarn over and draw through the rest of the coil, yarn over and draw through 1 loop and pull up yarn tight to curl the coil. Repeat the detail from * for each stitch in shell. This row has 20 shells with 4 doubles between each shell.

2d row—Chain 3, double on each double, and on shells work 2 chain, a double in centre of shell, 2 chain, a double in same place, 2 chain, then double on double again.

3d row—Same as first, only there is a different foundation row. The doubles are made in the doubles and the shells in the centre of 2 chain in centre of shell.

Alternate the 2d and 3d rows until there are seven shell rows; but in the fourth shell row use five Rose Treble, in the fifth the same, in the sixth use six, and in the seventh use seven, and in this last use singles over the doubles in place of doubles.

The sleeves are made like the skirt. Begin on the under arm, manage to work around so you get six shells in the round and so you get a shell on the point of shoulder. Work the collar and front scallops to correspond.

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Knitted Lace

By E. L. Miller

This lace is to be knit of No. 50 sertex yarn and on fine steel knitting needles. It is knit in the width and is completed in twelve rows. Chart following.

1st row—Knit 3, thread over and pull through two together, k 2, t 0 twice, k 2, p 2 tog, k 2, t 0 twice, k 2, p 2 tog.
2nd row—Thread over three, p 2 tog, k 3.
3rd row—Knit 2, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
4th row—Thread over five, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
5th row—Knit 3, t 0 twice, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
6th row—Thread over seven, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
7th row—Knit 4, t 0 twice, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
8th row—Thread over nine, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
9th row—Knit 5, t 0 twice, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
10th row—Thread over eleven, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
11th row—Knit 6, t 0 twice, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.
12th row—Thread over thirteen, p 2 tog, k 2, t 0 twice, k 2, p 2 tog, k 3.

Child’s Knitted Stocking

By Anna Tyson

Take any color of moderately coarse yarn wanted, and cast on 10 stitches to a needle.

Knit four plain, four purl, for five rows, then change and knit four purl and four plain for five rounds, then change again every five rounds are worked.

Now off about 8 stitches to make it the right shape, and knit leg about two fingers length.

Then divide the stitch, half the heel, and knit one round plain, the other, slip one, purl one, clear across.

When the heel is about one and one-half inches long, divide in thirds, knit two-thirds, narrow, turn, knit one-third, narrow, continue until the heel is turned.

Now pick up stitches on both sides of heel and knit instep down to toe like leg.

The foot must be narrowed down to a few stitches less than stitches on leg.

When the foot is long enough, narrow first or 20 cotton on two to three inches then the sole until all are off, then draw yarn through and fasten on wrong side.

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When you knit or crochet an article yourself you want it to be worth the effort you put into it. Utopia Yarns insure satisfactory work because of their superior quality. They are made of a strong, elastic staple having the necessary length to insuff softness and durability. The utmost care is given to the processes of spinning and dyeing, and each skein is finally reeled by hand, giving that additional loftiness so much appreciated by every user of yarns.

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No. 2 Folding BROWNIE

Built on the Kodak plan. That means simplicity, unloading, developing, and printing—all without a dark-room. It means simplicity, too.

A little kerensine instead of soap, put in the water when washing woodwork, will make Grease Spots and Fly Specks disappear quickly.

A tablespoonful of salt with vinegar, put into the cut-glass Water Carafes and well shaken about, will remove the stains and cloudiness so hard to reach in any other way.

If you suffer from an Ulcerated Tooth at any time, rub spirits of camphor on the gum above the offending tooth where you think the root of the tooth is. This will make the gum sore, but will bring relief from the pain, acting as a counter-irritant.

If you are unfortunate enough to get a Grease Spot on a woolen dress, rub the spot well on both sides with French chalk and hang the dress up to dry for a day or so. When you take it out brush the place lightly with a soft whisk broom, and the spot will have disappeared. For ordinary spots we hope, however, two methods may be useful.

An English maid whom I once had taught me many ways of Saving Strength. She would bring in all such articles as crash towels, huck towels, pillow cases, crib sheets, baby's diapers, etc. from the clothesline before they were quite dry, and, without undressing them, would wring them through the clothes-wringer. They were aired on the clothes-horse and required no further ironing. The method is greatly used in England, and this small sized mangle is in every housekeeper's hands if she will but use it. The sides of the wringer should be quite tight.

When you have a very small piece of Cooked Steak on hand, hardly enough to serve alone, try this plan: Moisten with hot water and reheat in a very hot oven. Cut in long thin pieces (finger length) first. Make as many pieces of Toast as you have pieces of steak, cooking the bread in the same shape. Make a gravy as follows: Cream together in the frying-pan a small piece of butter and a spoonful of flour. Add, gradually, stock or any gravy until the mixture is smooth. Add one small onion finely chopped, and a few capers and shreds of celery if wished. Put the bits of steak on the toast and pour the gravy over all.

Many housewives, otherwise most tidy, are none too careful in regard to the care of the Sink. Greasy water should not be poured into the sink at all. Let such pans as are used in cooking bacon, or dripping pans, cool in the sink, while eating the meal. With an iron spoon scrape all the grease possible from the pan, when cool, and put it into the other garbage. Rub all pans with small pieces of newspaper which can be put into the fire at once, and the pans are then ready to wash. Have a very fine wire drain placed in the sink for pouring dish water through. The usual sink drain is not fine enough to catch all particles.

Every few weeks pour a strong solution of washing soda and water into the sink, for a century, and particularly down the drain.

"Helps" are requested for this column. One Dollar will be given each month for the "Helps".

When answering advertisements please mention The Modern Priscilla.