

SPRING WRAPS AND ATTRACTIVE HATS--BY ADELAIDE SAMSON



Light blue straw in new pipe design

Some Delicious Custards--By Mme. de Ryther

ABOUT this time the price of eggs ought to be much lower than during the winter, so that it will be possible for persons in moderate circumstances to indulge in custards and other dishes largely composed of eggs.

In making custards never use the whites of the eggs, as they are sure to make the custards thin and watery. Just use the yolks in the body of the custard and whip up the whites with sugar to make an ornamental meringue over the top of a pie or pudding; or keep them for making angel or white sponge cake. Custards should be very sweet.

To make a delicious custard pie, first make a rich paste, roll it out and fold it, and then put it on a plate on the ice as directed in all good rules for making pastry. While the pastry is getting properly chilled in the refrigerator, mix the custard after the following directions:

For one medium-sized pie baked in rather a deep tin, beat to a cream the yolks of three fresh eggs and four heaping tablespoonsful of granulated sugar. Add a saltspoonful of salt and a quarter of a nutmeg grated. Stir these ingredients well through, then add enough milk and cream mixed in

equal portions to nearly fill the pan in which the pie is to be baked. Stir all the ingredients till well blended, then roll out the paste, line the pie tin, and put a little border around the edge of the paste by cutting a thin strip, wetting it and laying it on carefully. Fill the dish half full of the custard mixture, then stand it in a quick oven. Be sure that it sets perfectly level, so the contents do not spill out at one side.

With a cup or ladle put in the remainder of the custard mixture, filling the pie dish almost to the brim. Let it bake for about eight minutes with the heat well turned on; then moderate the heat so that the pie bakes rather slowly till done. Do not let the pie bake till the custard cracks across the top. Watch it closely, and when it is a nice light brown over the surface, the pie is done and should be carefully removed from the oven and placed where it will cool gradually.

Boiled Custard.—For one quart of boiled custard, beat to a cream the yolks of four eggs, five heaping tablespoonsful of granulated sugar, one teaspoonful of corn starch, one saltspoonful of salt and a teaspoonful of extract of vanilla. Add enough rich milk to make a quart of the whole mixture. Put it in a double boiler and let it cook slowly till it is the consistency of a thick cream. Then remove it from the stove, and after it

has stood in a cool place for five minutes, pour it in a glass dish. Grate a little nutmeg over the top and let it get quite cold. Then stand it in the refrigerator or in a large pan of iced water till ready to serve.

This form of custard may be ornamented over the surface with little flecks of currant jelly and with the whites of the eggs whipped up lightly and put in little mounds over the surface. It is then called floating island.

By the addition of a small cupful of grated chocolate, well stirred through the mixture before adding the milk, a fine custard chocolate may be made. Preserved strawberries or raspberries stirred through the custard just before removing it from the fire makes a delicious fruit custard.

A delicate flavoring for a custard may be obtained by crushing a leaf of a rose geranium plant and dropping it into the custard when it is put over to cook. Remove the leaf before the custard thickens.

Baked Custard.—Prepare the mixture as for boiled custard, leaving out the corn starch. After mixing pour the custard preparation in an earthen baking dish. Grate nutmeg over the top, stand the dish in a dripping pan half filled with water in a hot oven, and let the custard cook till slightly brown over the surface. Or pour the mixture in custard cups, stand them in a dripping pan half filled with water and bake in a quick oven.

THE dressy hats of the new season are, as a matter of fact, in an altogether tentative condition. In shape, coloring and general effect they are exquisitely dainty and verge toward the picturesque. And as the picturesqueness can never be applied by a single article of dress, the odd coat is used to bring about an appearance of harmony.

The new straws are delicately tinted in combinations of color that are quite indescribable. For instance, pastel shades of green are trimmed with shades of blue, purple and hyacinth without the slightest suggestion of incongruity.

As an example of the possibilities of green, there are the new shades of tea green, moss green, sedge and young leaf, made up with contrasts drawn from the purple and blue of the grape and plum. Indeed, it may be said that all the new colors can be traced to shades and tints of the grape and plum, varying from green, crimson, purple, to the faintest green blue, and purple pink.

These delicate colors naturally call for delicate materials. Thus, the new straws are lace patterned and are elaborately decorated with chiffons, tinted ruchings, laces and ribbons, with the addition of rich medallion ef-

fects and streamers of either ribbon, chiffon or lace.

Outside of the Goergette turban, which somewhat resembles a saucer with an all around rolling brim, the new hats are characterized by broad and eccentric brims, whether they flare over the face, with a sort of shepherdess effect, or are posed on the coiffure with an inner crown, the brim rising in high flutes or ruffles that completely hide the crown.

Military shapes of every variety give every promise of attaining popularity. They are not essentially picturesque, but they are neat, coquettish and jaunty. The crownless hat, fitting closely at the back and shading the face with a gracefully curved flare, is seen constructed of alternate straps of ribbon and lace, or of all-over foliage and small flowers.

Full blown flowers are not in evidence, and for the first time in years fruits and berries are tabooed as being incorrect for any style of headgear.

As already suggested, the odd coat has evolved from the present mode of picturesque hat. For instance, a charming jacket of pale blue cloth is worn with a straw of almost the same shade of blue, the under brim laid in soft folds of blue chiffon looking into a border ruche.

The hat is a Parisian model, with a large crown, and an eccentric brim, that flares over the face in flutes, curls backward and diminishes gradually in

width until it reaches the back, where it fits like a cape. Blue ribbon is twisted in fantastic puckers around the brim, decorates and "ruches" the crown, and falls in generous bows and streamers at the back.

The pretty cloth jacket is constructed with a yoke, rolling fronts and shirred upper sleeves. The fronts are faced with white cloth embroidered in two shades of gold. Gold cord and embroideries outline the yoke, and a choux of blue chiffon and gold cord pendants finish the neck. The open coat displays another touch of collar in the Persian trimmings of a white batiste inside waist.

A beautiful bronze tucan straw, with medallion decorated brims, and trimmings of brilliant green ostrich plumes, is worn with a lustrous linen coat, quite silky in texture and champagne tinted. These new weave linen coats, more effective even than, pongee, are one of the novelties of the season, and are elaborately designed for dress occasions.

The coat, which reaches half way to the knees, falls in tucks from a lace pelerine or cape, over which is applied an artistically slashed collette. The soft material is allowed to fall in natural lines without any attempt at fitting the figure. The sleeves are arranged in tucks over the sloping shoulders and upper arm for a short distance, then fall into a loose nun's sleeve finished with bouffant lace lin-

gerie draperies, both puffed and ruffled. The coat is fastened with lace aggraffes, and a handsome parasol of emerald and tan stripes gives a finishing touch to the hat and coat, which can be worn, by the way, with any spring gown not too pronounced in color.

The old-fashioned dolman of our grandmothers has returned constructed on more graceful lines, and is truly admirable in contour.

I noted among the Viennese models a black net dolman made over turquoise moire silk. The mantle reached below the hip lines, sloping gracefully from the front over the tucked shoulders, and was finished by a heavy black chiffon band and chiffon ruffles, the former ornamented by handsome seed pearl ornaments, and the latter topped by a narrow band of fancy jet. Jet epanlets were poised on the shoulders, and the turnover collar of turquoise blue moire was also touched with jet fantasies.

This coat was to be worn with a hat of dull white fancy straw, with an inside band of black velvet, a choux of blush rose pink and a feather shading from turquoise to tinted white. A long parasol gave an artistic finish to the coat and hat. It was of white silk and chiffon, with alternate stripes of turquoise and a blush rose design. Both parasol and dolman were lined throughout with blush rose pink.



An odd coat showing tucked design



New dolman wrap, turquoise blue, of black net

TO LAUNDER LACES.

In laundering Battenburg and Renaissance laces, it is better not to iron them. Instead, pin a white flannel cloth to the ironing board, and over this put a clean, white piece of cheese-cloth.

Pin the lace down carefully at all the scallops and points, and stand the board near a radiator or register where the heat will dry it quickly. The results are far more satisfactory than using an iron, and the lace will last twice as long.

An Odd Hat Conceit.

A hat recently seen in the window of an importer was a combination of art and oddity. It was built entirely of violet chiffon shirred exquisitely on a turban frame. At the left side were a few soft, fluffy owl heads of light violet feathers.

First and Last Love.

Women never want to forget their first love, but they have no difficulties in forgetting their last.

MADRAS CURTAINS

NATURE STUDIES

The newest Madras curtaining for summer cottages shows an all-over lattice work woven in wood browns. Over this lattice work trail climbing roses, with buds, blossoms, stems and foliage in natural colorings all woven in the goods. The thin white ground of the Madras is almost invisible when suspended at a window, leaving only the roses and foliage visible.

To Mark Lingerie.

The ready-made medallions, monograms and initial letters for marking lingerie are handy for this purpose. They save hours of hand embroidery, and are as effective as anything that can be done at home.

A Good Rule.

Maude—You had no business to kiss me.
Aleck—No, I never combine business with pleasure.

Up-to-Date Tips for the Home Dressmaker--Waists With Lace--By Rosa E. Payne

THE waist illustrated in the accompanying sketch looks as if it might be a formidable task for an amateur to venture on. As a matter of fact, it is really no more difficult, although requiring considerably more work, than making a plain shirt-waist.

It is for making in any soft texture that will look well full. The bands are strips of insertion bordered with narrow stitched bands of panne, silk, fine cloth, or anything suitable for the material of which the waist is composed.

Lace appliques are set in at inter-

vals, and the tucking is of chiffon, crepe de chine, or an all-over lace may be substituted for the tucks. The sleeve has an upper part which is practically a continuation of the shoulder tucking, and the lower part gathered under the trimming band is also edged with one. If desired very light, the whole sleeve may be of the thin material, and if that is too full or light for the stitched band trimming, it may be finished by some tucks along the lower edge.

The fastenings are in the back, and by means of hooks and eyes down the center, the division being hidden among the folds.

Either a well-fitted plain shirt-waist or plain bodice pattern may be used with a fitting sleeve for cutting the pattern.

If a bodice, join the parts of the back together, to have the half-back all in one piece, and leave the darts open in the front.

Join the shoulders together and lay this out on a piece of stiff wrapping paper, to cut it all in one piece, placing the middle back edge to a straight one of the paper, and cutting the front edge by a fold and to the old pattern from the neck corner to several inches down only, and then continuing it straight down.

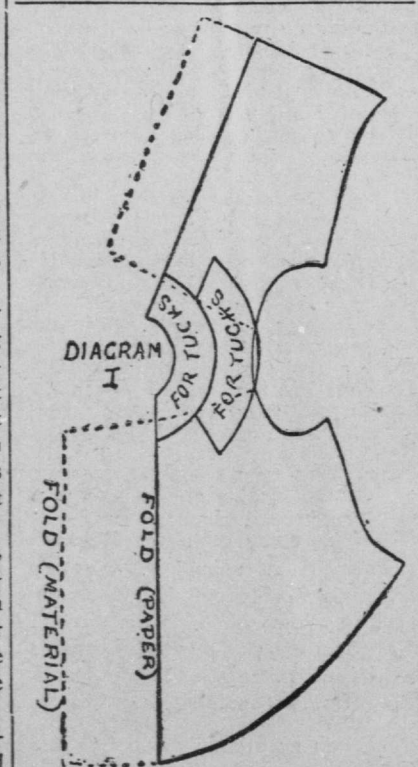
If from a plain shirt-waist pattern, it is only necessary to put the shoulders together and cut the new pattern all in one with a fold down the center front. On this make lines where the divisions of the plain setting parts are to come.

Any kind of a design may be marked out in this way, and then carried out on the paper, just as lace is worked on a foundation of linen.

In Diagram I, the lines are marked, dividing the tucked sections. The next thing is to cut each of these out on separate pieces of paper by laying a piece under the pattern and

tracing through the lines with a wheel, then cutting by the perforations made.

Now each one must be enlarged to allow for the tucking in the following manner: Measure the smaller curve and decide how many tucks it will take. The edge must be enlarged to allow double the width of a tuck for each one. For example, if the half-neck edge measures seven inches and there are to be quarter-inch tucks with a quarter-inch between each tuck edge and the next running, there will be fourteen tucks, which will take up seven inches. Therefore, that amount must be added to the original size, making it fourteen instead of seven.



Place your tape measures carefully around the small pattern to find where it measures the required amount, and is yet parallel with the neck edge. It is an easy matter to throw the outer edge out to the same distance.

Diagram II shows the pieces in their original and enlarged sizes. Do not forget that the front edge of the neck piece is put to a fold of the material.

To insure the tucks being parallel on a rounded piece of material, divide the lower edge—marking it with pencil—into as many equal spaces as there are to be tucks, and slope them from the top edge accordingly.

A quicker but less finished way is to tuck a straight strip to the size of the larger edge, and draw it up to the size of the smaller one. This is sometimes advisable in using very clear material, such as maline, in which it would be almost impossible to tuck to shape.

To cut out the lower parts of front and back, allow six inches for the fullness in the front and four at the back, cutting the top edges straight across by the highest points, as indicated by the dotted lines on Diagram I.

Diagram III shows the cutting of the sleeve, allowing for the tucks. If the lower part is of heavier material, it may be desirable to make it a little less wide; otherwise, the lower part of the enlarged pattern forms the frill, and the upper the tucked portion.

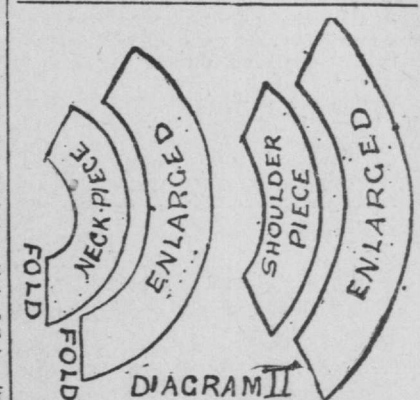
To make the waist, run first the insertion strips on to the wrong sides of the back and front materials. Cut this latter away over the insertions, leaving a turning to each running, which fold back, and cover with the narrow stitched band. If there is any difficulty in correctly placing the insertions, gather the top edges first, place them on the paper, then run new threads through the fullness to the shape required, and cut off the superfluous material, leaving only a small turning above the running.

Then it will be quite easy to place the insertions; and do not forget to leave room for the lace appliques at the top, unless mired ends to the trimming bands are preferred. Secure the appliques on quite firmly, cut away the texture from underneath, and make the edges secure by hemming with eight-inch wide tape or ribbon.

When the lower parts are complete, tack them firmly on to the paper. Next, place and tack the tucked parts, put the appliques in place, and tack the bands on to extend just a turning

under the applique edges in each case. Remove the appliques and stitch the bands through paper as well, which can easily be torn away afterwards.

Replace and secure the appliques and add the insertion to the neck edge. Then remove it all from the paper,



cut away the material where there are more than small turnings, and from under the appliques, and make neat and trim with ribbon or tape as before. Join the side by French seams; that is, running, or stitching, first with small turnings to the right side, then to the wrong, the second turning enclosing the first one. Do not forget to make the edges turned in for the hooks and eyes firm with tape to support the sewing on of the fastenings. Otherwise they will soon pull out of shape and probably also tear.

The sleeves, after doing the other part, will offer no difficulty. Let them into the armhole, but finish off the top part by joining under the insertions, as the other parts have been done, as it is not desirable to have an armhole seam there. Bind the under part of the armhole with ribbon or silk binding.

For smart waists it is an excellent plan to arrange the waist fullness on the figure, closely pinning it to a webbing band set around the waist underneath. When removed, tack the material to the webbing along the latter's lower edge. Stitch it there; then at about a quarter of an inch above, but not on any account along the top edge.

The material below the waist may be cut off as short as desired, and the band, if not stitched higher than specified, will hold the garment well down, giving it a smart, taut appearance.

It is an excellent plan to have one or two nicely fitting silk slip bodices, and skirts also, in different shades to serve in turn under various outer dresses. It is not only much more economical than having the skirts and waists made with foundations, but it permits of a greater varying, and also greatly simplifies the cleaning of thin gowns.

It may be readily seen that the paper foundation to work upon makes it quite an easy matter to work out the most mosaic of designs. There is one thing that is of importance, and that is that the paper must be absolutely correct as to fit and size. It would be worth while for anyone making many fancy blouses to cut the foundation in thin old cloth; only in that case any machine stitching must be done after the whole has been firmly tacked over the oilcloth and then removed.

Do not attempt to carry out this idea with half a pattern any more than you would work a Battenburg collar over half a foundation of linen. Have the whole pattern open only at the sides and where the fastenings are to be arranged, always remembering that wraps must be allowed for the latter.

