

# WORK for the WOMANLY BRAIN and HAND

## CARING FOR TABLE LINEN



SCRUB WITH SOAP AND WATER

THOSE exquisite pieces of lace and linen in which the housewife delights, the priceless—if only to her—tablecloths and doilies and centerpieces, need special and unremitting care to keep them always fresh and beautiful.

This care may be divided into cleaning and storing, for that delicate embroidery and lace must be used only on special occasions, must be gently dealt with in the matter of jelly stains and gravy spills, and must not be made the receptacles of overhot or overheavy dishes, surely no woman who owns them needs to be told. But even with the greatest attention they will get soiled in time, and then comes the important question of restoring them to their pristine whiteness—or cream-coloredness, if you will.



SOAK LINEN CENTER IN WATER

The usual lace tablecloth, with a ruffle and inserted circle of the lace and bands of plain linen between, should be treated as shown in the photographs above. First, with a small scrubbing brush, pure soap and warm water, scrub the linen well until all dirt is removed. Then rinse the lace edge and flounce with a sponge, first changing the water and adding a little household ammonia to the soap. Be not too rough with this part of the work, but thorough. As a third and final stage of the proceedings, soak the linen center in the water, squeezing it well, but not rubbing it. Spread on the table, pin around the lace and leave to dry. Hot soapuds and glycerin may be used for the lace itself, rinsing in clear



LEMON AND SALT FOR FRUIT STAINS

water to which a little alum is added; or it may be covered with soapuds by the sponge and left in the sunlight to bleach. If it be not very dirty, bread-crumbs will clean it as well as anything else, and this applies to white and colored silk embroidered pieces as well. As to these embroidered doilies and centerpieces, they are not so difficult a problem as are the laces. They should be washed in warm, soapy water, with a little bluing to keep them from turn-



ROLL CENTERPIECES ON CARDBOARD

As for stains, they are sacrilege on fine lace or embroidery; still, they do occur and must be removed. Magnesia (French chalk), either or plain chalk will remove grease stains. The yolk of an egg combined with water is also good. For fruit stains, cover with salt and rub with half a lemon. Rub according to the grain of the material. Cologne will also remove grease; and you should use lemon, milk or the juice of ripe tomatoes to remove the not impossible inkstain.

Centerpieces, doilies, etc., should always be rolled on a tube of cardboard or stiff paper; or a flat piece of cardboard may be rolled with the embroidery so that it is covered on both sides. A piece of blue tissue paper fastened to each side of the linen with tiny pins is a good precaution before rolling. When putting away lace pieces, cover all the lace with silver paper; it will keep it from turning yellow, as the blue paper does the white goods. But above all, the important thing is care—and more care! Cherish your laces and embroideries as you would your children. Keep their hands and faces clean, and see that they are well tucked in when they go to bed!

### For the Housekeeper

TO KNOW whether the oven is of the right heat for pastry, a piece of paper should be placed on the shelf on which the pies or cakes are to stand. If it turns a light brown after a few moments the heat is correct. Should the paper become a deep yellow, a confectioner would know that the temperature was right for cakes of a solid description, a pale yellow denoting the proper heat for such items as sponge cakes and light buns and biscuits.

If water be of little use when cleaning lamp chimneys which have become very much blackened with smoke, the experiment should be tried of mixing a little spirits of wine with the water. This will remove the grease which is contained in the lampblack.

A rusty grate can be cleaned with little trouble if it be blackened and then left for twenty-four hours, or even for a couple of days. The blackened will absorb the rust, and the steel can then be polished in the ordinary way.

You can clean white paint with warm water, using a little whiting on the washcloth and rinsing afterward with clear water.

To prevent white fabrics, such as tulle or silk evening gowns, choice lace or crepe shawls, from becoming yellow when packed away, sprinkle bits of white wax freely among the folds.

To remove the smell of fresh paint, put a pail of cold water in the room and change it every two or three hours. A few drops of lavender scattered

through a bookcase in a closed room will save a library from mold in damp weather.

Soak new brooms in strong hot salt water before using; this toughens the bristles and makes the brooms last longer.

Rugs have a tiresome way of curling up at the corners, which spoils their appearance, and in the end the corners get torn away. To provide against this, directly a rug is bought bind it on the under edge with stout holland or furniture webbing.

Scatter unslaked lime round the corners of the cellar; this will absorb any damp and dispel insects.

A large, clean marble bottle in milk, porridge, custards, sauces, will automatically do the stirring as the liquid boils, and so prevent burning.

When the Stopper Sticks.—To prevent a stopper from becoming fixed in a glass bottle wipe over ground part of glass with a little salad oil. To remove a fixed stopper from a bottle or decanter wring a cloth from very hot water and wrap round neck of bottle. This causes glass neck to expand and the stopper can easily be removed.

A broom, when not in use should always be placed in a holder to fit it. Those who wish to make one should place two large screws into the wall, about two inches apart. Drop the broom between these, handle downward, and it will wear a very long time.

### The Electric Chain

DO I remember Byron's line about "striking the electric chain"? To be sure I do. I sometimes think the less the hint that stirs the automatic machinery of association, the more easily this moves us.

What can be more trivial than that old story of opening the folio Shakespeare that used to lie in some ancient English hall and finding the flakes of Christmas pastry between its leaves, shut up in them perhaps a hundred years ago? And lo! as one looks on these poor relics of a bygone generation the universe changes in the twinkling of an eye; old George the Second is back again, and the elder Pitt is coming into power, and General Wolfe is a fine, promising young man, and over the channel they are pulling the Star of Damascus to pieces with wild horses, and across the Atlantic the Indians are tomahawking Hiram and Jonathans and Jonases at Fort William Henry; all the dead people that have been in the dust so long—even to the stout-armed cook that made the pastry—are alive again; the planet unwinds a hundred of its luminous coils, and the procession of the equinoxes is retraced on the dial of heaven! And all this for a bit of pie crust!—Holmes.

### The Bouquet

IN SELECTING flowers for even the most everyday sitting or drawing room a little thought should be given to the general tone of decoration. If the wall paper be a soft, dull blue or green, above all, if the aspect be north, yellow or orange flowers seem to provide the sunshine that is lacking; and from the beginning of autumn to its inevitable return there is seldom a month when some blossom does not approach the glorious sun in tone.

Yellow chrysanthemums, double and single daffodils, sweet tulips, plain and variegated, buttercups, redolent of the country, and the effective but not always appreciated nasturtium, in its many hues, from straw color to orange and chestnut; American marigolds, the small perennial sunflower, and the barberry with its yellow clusters, will take us "round the clock."

### Hints for the Kitchen

IN MANY homes grave cases of poisoning have arisen through a careless disregard for the cleanliness of the cooking utensils or of their perfect condition. As soon as a copper saucepan shows signs of being at all worn it should be retinned, and in any case nothing of an acid nature should be allowed to remain in it while cooking. The same with regard to zinc and lead vessels, which are unsafe for cooking purposes. Those of tin, steel, iron or nickel are the safest to employ. Remember, too, that it is better to use a wooden spoon than one of metal when stirring milk or soups, and that before using baking tins you should grease them inside thoroughly either with butter or lard. In order to prevent them from burning it is well to take the precaution of sprinkling the shelves of the oven with salt.

## OUR FRENCH CIRCLE---FOURTH LESSON

### QUATRIEME LEÇON DE FRANÇAIS

(Fourth Lesson of French.)

Pronunciation: Kat-tree-ame Les-song deh Frang-say.

French.	English.
Bonjour, mesdames; comment allez-vous aujourd'hui?	Good morning, ladies; how do you do today?

### VERBE "FAIRE"—VERB "TO MAKE" OR "TO DO"

#### PRESENT TIME

French.	Pronunciation.	English.
Je fais	zhay fay	I make
Il fait	el fay	he makes
Elle fait	el fay	she makes
Nous faisons	noo fay-zong	we make
Vous faites	voo fett	you make

In this lesson you have the pronoun "we," and next lesson you will have the pronoun "they." The reason for this is, because the new method goes step by step.

#### CONVERSATION

French.	English.
Je fais de la musique avec ma sœur, et elle fait de la peinture avec mon ami.	I practice music with my sister, and she does some painting with my friend.

Que fait votre sœur? Elle fait de la poésie avec mon fiancé. Nous faisons de la sculpture. Vous faites très bien l'arithmétique avec le professeur. Faites-vous du commerce avec votre associé? Oui, monsieur. Faites-vous des affaires avec la France? Oui, monsieur! Certainement, nous faisons beaucoup d'affaires avec la France.

SUGGESTION: The pupils will copy and repeat the last two sentences, changing the name of the country for the following ones: L'Amérique, la Russie, l'Italie, l'Allemagne, la Hollande, le Japon, le Portugal.

This exercise will cause a wonderful improvement in the pupil.

#### FUTURE TENSE

French.	Pronunciation.	English.
Je ferai	zhay fehr-ay	I will make
Il (elle) fera	el (el) fehr-ah	he (she) will make
Nous ferons	no fehr-ong	we will make
Vous ferez	voo fehr-ay	you will make
Ferez-vous?	fehr-ay voo?	will you make?

#### EXERCISE

Je ferai ma leçon de français demain. Il fera la leçon de mon frère lundi. Elle fera la composition demain. Demain nous ferons la lecture. Lecteur, ferez-vous la leçon de dimanche?

#### PAST TENSE

Il faut faire la leçon du journal. J'ai fait. Il (elle) a fait. Nous avons fait. Vous avez fait. Avez-vous fait la leçon? J'ai fait le dîner. Nous avons fait la leçon hier. Vous avez fait le déjeuner aujourd'hui.

#### RECAPITULATION

French.	Pronunciation.	English.
quatrième	kat-tree-ame	fourth
mesdames	may-dam	ladies
aujourd'hui	o-zhoord-wee	today
faire	fair	to make
que	keh	what
de la	deh lah	some
musique	mu-zeko	music
peinture	pain-ture	paint

French.	Pronunciation.	English.
ami	ah-me	friend
votre	vo-tr	your
poésie	poe-a-zy	poetry
fiancé	fee-an-say	fiancé
du	due	some
associé	ah-so-say	partner
des	deh-mang	several
affaires	ah-fair	certain business
certainement	cer-tain-mong	certainly
beaucoup	bo-coo	very much
demain	deh-mang	tomorrow
lecteur	lec-teuhr	reader
faut	fo	must
déjeuner	day-zheuh-nay	breakfast
dinner	dee-nay	dinner
souper	soo-pay	supper
J'ai fait	zhay fay	I have made
Elle a fait	el ah fay	she has made
Nous avons fait	noo za-von fay	we have made
Vous avez fait	voo za-vay fay	you have made
Janvier	zhong-vee-ay	January
Adieu, chers lecteurs.		SUZANE GODARD.

## BRASS WORK IN RELIEF



USE THE VEINING TOOL FOR OUTLINES

PIERCED, repousse and hammered brasswork have all enjoyed their seasons of popularity and have gone their way. In general their method was to pierce the design with little holes and then to cover the entire background in the same manner. The work was effective, but difficult for the amateur to do.

The new relief work which has taken their place is very much easier and even more stunning in appearance. Its plan can be described in a few words:

The necessary tools are a steel veining tool, a backgrounding tool, with either three or five points; a steel stippling tool for odd corners in the background, and a wooden modeling tool. Then there are brushes and colors for staining lacquer and polishing powder.

The prices of these tools range from 5 cents to 25 cents, and an entire outfit for a beginner can be purchased for \$1.25.

Your greatest expense will be in the articles themselves, but even they are comparatively moderate in price.

First fasten your brass article (German silver and copper, which may be used instead, are a bit more expensive)



MODEL THE RAISED DESIGN



PIERCE THE BACKGROUND WITH LITTLE HOLES

by four thumbtacks to a hardwood panel, or hold it tightly if it be bulky, and outline the design with the steel veining tool. Bear hard and make a clear, firm outline. When the design is outlined, the background must be put in. The backgrounding tool will make either three or five points at once, as the case may be, and the stippling

tool will attend to the little holes in the corners of the design. Be very careful to keep up to the very edge of the pattern and yet not to go within it. The tools are, of course, driven by hammering them with a wooden mallet.

After the background is finished—deeply pierced if you want a prominent relief, or merely dented if you do not—



RUB OFF SUPERFLUOUS STAIN

the different parts of the design must be modeled. That is to say, where a leaf or a flower petal overlaps, for instance, the lower part must be depressed. All this is done with the wooden modeling tool. The tool can be worked with the hand, but if a raised effect is desired the mallet must be used.

The great beauty of brasswork is its antique effect, and this is gained by coloring it dark or light green or bronze green. Mix a small quantity of the color on glass or china and dip a bristle brush lightly in gasoline or benzine (beware of fire or sunlight), mixing it with the color until you obtain the consistency desired. Then apply it to the brass, rubbing it well into the depressions. When it is nearly dry, rub off the superfluous color with a woolen cloth dampened with benzine.

The relief parts of the design must then be polished, by rubbing with emery cloth or with polishing powder on a woolen cloth. Finally, apply a thin coat of lacquer with a camel-hair brush, letting it run smoothly over all the surface.

The articles which may be treated in this way are too numerous to mention, but any art supply shop will give you further directions as to this fascinating work.