

How to Use the Flowers from the Garden



DRAWN BY EDWIN F. BAYMA

Some Flavors and Conserves

By Eleanor M. Lucas

NEARLY every garden delights in the fresh luxuriance of the "hundred-leaved" or Provence rose. The exquisite odor of these old-fashioned blossoms can be captured and made use of for flavoring many of the daintiest inspirations of cookery. To accomplish this gather full-blown roses, just in their prime, chop the petals and add to each cupful of them two cupfuls of granulated sugar. Mix, pack in a glass jar, and cover closely to exclude the air. Let stand for a month or longer. The clear liquid that forms on the top is poured off and bottled for use in flavoring light sauces, creams, ices, etc. The solid part is used in cakes, puddings, mincemeats and pies. Two table-spoonfuls mixed with the sliced apples for a pie or pudding gives a flavor that nothing else can furnish, and a teaspoonful added to the batter for a spiced or dried fruit pudding gives a distinctive aroma to the finished product.

A method of imparting the breath of roses to butter is to bury it in a mixture of rose petals and salt. Use half a pint of salt to a quart of rose petals; mix, cover closely and let stand for three days. In this bury your pats of butter, leaving them for two days closely covered. Clove pinks, honey-scented cloves and syringa will all yield their fragrance to butter.

TURKISH rose conserve is made by putting in the bottom of a pint jar first a layer of sugar, then a layer of colored rose petals, then more sugar and more petals until the jar is full, using sugar for the top layer. Cover the jar closely, paste over it double thicknesses of heavy brown paper and set in a cool place for three months. This will be found a valuable addition to whipped cream, the tops of iced puddings, and also to water-ices and salpicon of fruits. Violets and syringa blooms can be treated in the same manner.

Crystallized flowers are dainty confections that have a fragrant mission, in filling the bonbon dish, besprinkling ices or perfuming

A Home-Made Rose-Jar

By Augusta Prescott

IN MAKING a rose-jar the first thing necessary is the jar. If you are going to buy one get an Oriental jar, a great glazed thing, with a double top. These jars come tall enough to reach to your shoulder, as they stand on the floor, and as big around as your body. But if you do not want a jar of this size get one as big as a soup-tureen, or one the size of a big coffee-cup.

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IT IS a good plan to drop five drops of oil of rose geranium in your rose-jar while it is empty. One drop of glycerine should be added to prevent evaporation; and when the drops are in the bottom of the rose-jar incline the jar from side to side until the bottom of it is moistened with the oil. Now drop in such loose rose petals as you have. Be sure that they are those that have been scattered upon the window-sill or the table, and are partly dried, or they will grow musty.

Cover the jar with its one cover, or its two covers, as you happen to have them, and give it a little shake. Set away and do not open again until next day.

Meanwhile dry all the rose leaves you can find. Pull the petals off your roses, lay them out in the sun and let them curl slightly. Twenty-four hours' drying will be sufficient to shrivel them a little. Next day drop them into the jar; cover, give the jar a little shake, and let stand again.

The fourth day, supposing you have added a teacupful of rose leaves each day, pour three drops of oil of rose geranium upon your leaves, and a teaspoonful of the best alcohol. This holds the natural scent of your leaves and keeps them in good condition.

Continue this way until you have filled your jar, every fourth day adding a teaspoonful of alcohol and three drops of oil of rose geranium.

When you have filled your jar you can put on the cover and shake it well. Turn it bottom side up, being sure that the cover is tight, and let it rest over night; next day

Inexpensive Floral Decorations

By Mary McKim Marriott

WE ALL know the quaint little custom, which has existed from time immemorial, it seems, of seeking to read one's heart's secrets—and some one's else, too—from the soft, white petals of a daisy; and the well-worn doggerel, "One, I love; two, I love; three, I love, I say; four, I love with all my heart; five, I cast away," etc., is as familiar as our nursery rhymes. A very attractive luncheon, both in effect and novelty, was recently evolved from this idea by a girl noted for her originality in entertaining.

In decorating the table she used a very large linen centrepiece, of a shade of golden yellow blending with the heart of a daisy, on a round table previously spread with a white cloth. As her invitations were limited to eleven, twelve small doilies, corresponding to the centrepiece and finished with heavy white silk scallops, outlined her own and her guests' places. A low mass of daisies was banked in the centre of the table, representing the heart of the flower, and from under these twenty-four long white ribbon petals radiated to the edge of the centrepiece—every other petal almost touching the doily to which it pointed. Dainty candle-shades of yellow silk were partially concealed by a covering of natural daisies, and daisy petals were scattered all over the cloth. Menu-cards of yellow water-color paper, decorated with petals, were attached by streamers of yellow ribbon to single long-stemmed daisies at the individual places.

After selecting these latter flowers the hostess carefully counted the petals of each one, and, when it was necessary, pulled off, where they would least be noticed, sufficient petals to make each flower give a different answer, from "One, I love," to "Twelve, he marries."

Each girl chose her place after being vaguely warned that her fate was in her own hands.

The room itself was banked with daisies, and garlands of them drooped from the chandelier. As far as possible yellow and white were carried out in the menu—the



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valueless addition to whipped cream, the tops of iced puddings, and also to water-ices and salpicon of fruits. Violets and syringa blooms can be treated in the same manner.

Crystallized flowers are dainty confections that have a fragrant mission, in filling the bonbon dish, besprinkling ices or perfuming sherbets. One can use whole violets with the stems removed, large rose petals, perfect mint leaves, whole syringa blossoms, single clove pinks, and partly-opened buds of single red roses. Cook a pound of sugar and half a pint of water to the soft ball stage; remove from the fire, add the flowers, which must be perfectly clean and dry, pressing them down carefully into the syrup without stirring. Use as many flowers as the syrup will cover. Let come to a boil, then pour carefully into a bowl and set away. The following day drain the flowers in a fine wire sieve. To the syrup add one-fourth of a pint of sugar, and boil again to the soft ball stage. Put in the flowers, let it come to a boil and set aside over night. Drain again, heat the syrup to the boiling point and add the flowers. When it comes to a boil stir the flowers lightly until the syrup granulates, then pour upon sheets of waxed paper. Separate the flowers carefully with a silver fork, allow them to dry, and pack in layers between waxed papers.

ENGLISH women make much use of their gardens, and mead is still made in Devonshire by this odoriferous recipe: To one pint of honey and four pints of water, made boiling hot, add half a pint each of strawberry leaves, cowslip pips and sweetbrier, with a few tips of thyme and dill. When lukewarm add a little yeast. When it begins to sing, bottle.

Spearmint chopped fine and spread between thin layers of buttered bread forms a sandwich frequently offered with salads or cheese.

Nasturtium leaves and the tender seed-pods are used in the same manner. The fresh spiciness of tender pods and half-blown flowers of the nasturtium are much liked in salads; and little salad baskets are made from the pretty round leaves and the gay flowers. Gather the leaves with long stems and allow them, with the flowers, to lie in cold water for an hour. Thus refreshed, their crispness adds a charm. The long stems are then twined and twisted so that the leaves form a semblance to a basket, a blossom being introduced here and there with good effect. In these little receptacles, meat, nut or fruit salads are served.

The tender pods of the nasturtium when pickled may take the place of capers. The possibilities of this sauce with mutton or lamb are well known, but the pickled pods are excellent also in salads of meat or vegetables and for sandwiches.

Fat for frying meat croquettes and the like will borrow the spicy flavor of herbs and impart it to foods cooked therein. A sprig of lemon thyme, a few leaves of mint, or tarragon, or a spray of dill, according to the nature of the dish, may be added to the hot fat.

your jar, every third day adding a teaspoonful of alcohol and three drops of oil of rose geranium.

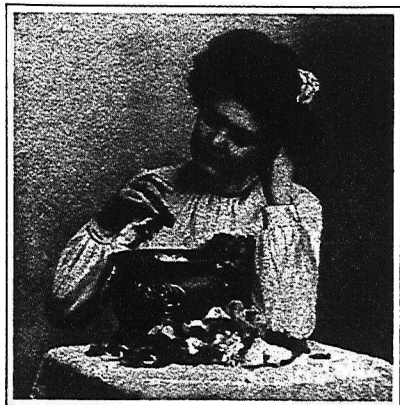
When you have filled your jar you can put on the cover and shake it well. Turn it bottom side up, being sure that the cover is tight, and let it rest over night; next day turn the right side up, open, and add enough leaves to fill the jar to the very top, for as the leaves dry they settle and the sweet paste within becomes more compact and will admit of more leaves.

DO NOT fill your jar to the brim finally, but let it be only half full. You will find that the leaves settle so rapidly that, even though you keep putting them in, you will still have a jar that is only half full. When they seem to have stopped settling then is the time to stop adding. A jar that is too full cannot be stirred, and it is in the stirring that the sweetness comes forth in winter.

Add now to your jar a teaspoonful of ground cloves and a teaspoonful of ground cinnamon. Shake the jar and leave the cover off over night. Next day turn the leaves out upon a china dish, and when the last leaf can be shaken from the inside of the jar pour into it one drop of glycerine and three drops of attar of rose. This precious attar seems to enter at once into the composition of the jar and to scent the very porcelain with which it is lined.

While it is giving forth this sweetness from the attar shovel the rose leaves back in again, all pulpy and drying as they are; and, on top of the mass, pour a tablespoonful of alcohol and six drops each of oil of lavender and rosemary; add one ounce of Tonka bean in powder and two ounces of iris.

Now cover your jar well and set it away. In three days open it again and stir it. Repeat every three days for a month and you will, at the end of that time, have a rose-jar that is complete, one that will send out its fragrance through the room all winter, and which, when open, will fill the whole house with a soft, sweet scent at once invigorating and delightful.



she marries."

Each girl chose her place after being vaguely warned that her fate was in her own hands.

The room itself was banked with daisies, and garlands of them drooped from the chandelier. As far as possible yellow and white were carried out in the menu—the dishes being garnished with daisies and delicate slices of hard-boiled egg.

A VERY charming arrangement of mock-orange blossoms for a wedding breakfast in early June recently came under my notice.

The chandelier over the breakfast-table was a bower of mock-orange blossoms, and suspended from its centre by broad white satin ribbons was a large wedding bell exquisitely made of interlaced blossoms and maidenhair fern, the latter completely concealing the slender wire foundation. To the clapper of Bride roses, suspended from the roof of the bell by their stems, were attached streamers of white satin ribbon which drooped downward until at the individual places prepared for the bridal party they disappeared in miniature bells, fashioned after the one above, and ornamented with clusters of white ribbon and sprays of the blossoms and maidenhair fern. The clappers of these smaller bells were cut from delicate white cardboard and bore the name of each guest.

An artistically arranged mass of mock-orange blossoms, piled high in the centre, and sloping down gradually to the guests' places, constituted the centrepiece.

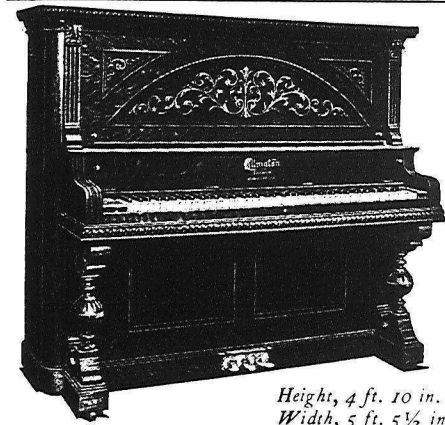
The backs of the chairs were bound with white satin ribbon holding sprays of the flower which almost concealed their uprights.

The walls of the room for several feet from the floor were almost invisible behind their snowy bank of fragrant blossoms, and the woodwork around the door openings was entirely concealed in the same manner.

WILD flowers at this season of the year are so plentiful and so sweet that it is hard to pass some of them by without a word. Buttercups arranged in a golden-yellow straw basket, tied lavishly with golden taffeta ribbon, make a thoroughly attractive centrepiece. Ices should be served in the form of warm yellow prints of butter, using frozen custard for the same. The dainty shades of yellow straw or silk should be decorated with buttercups and butterflies.

A simple and inexpensive Japanese decoration may be effected by using wild pink Japanese honeysuckle. The latter is very pretty when brought out against a soft pink silk centrepiece. Effective candle-shades may be easily made by cutting off the top (the upper end, holding ribs and handle) of dainty little Japanese parasols, in shades of pink and green, finishing with gold paint, and mounting on regulation shade supporters. Give the little parasols as souvenirs and write the guests' names in gold imitation Japanese letters on pink water-color paper.

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