

DESIGN FOR COSY COTTAGE

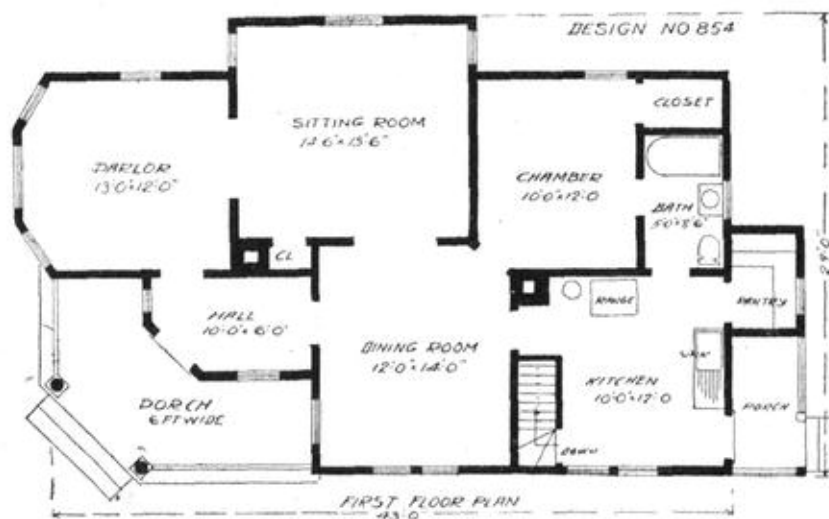


The design and floor plan shown here is for a cottage of five rooms, beside a cozy reception hall and bath room, all on the ground floor. A good-sized cellar underneath the kitchen and dining-room provides for a small furnace of sufficient size to heat the house.

The attic is ample for storage, and

by slightly increasing the pitch of the roof, two or three rooms can be obtained, and the stairway arranged over the stairway leading to the basement.

The finish of the rooms is in pine or cypress. The total cost is about \$875. Width, 29 feet; depth, 43 feet; height of cellar, 7 feet; first story, 9 feet 6 inches.





AVOIDING THE DEAD HEAD

BY HULDAH DARMSTADT.

DOMESTIC Science," the Boston graduates tell us, is chemistry. There is no reason why plain, everyday "cooking" in an old-fashioned kitchen for people who get very hungry should not also be dignified by the high-sounding name of a learned science. Cooking is really, even though it be only the frying of an egg—cooking is the best kind of applied chemistry. This difference exists,—to the advantage of the science of cooking. In chemistry, when boiling and evaporating and absorption and fusion goes on in the multiform pestles and retorts and Crookes' tubes, with all the wondrous assistance of radium and helium and liquid air, something is always left in the bottom of the vessel, after the process is all done, called the *caput mortuum*, the "dead head." The dead head is waste matter, useless for that experiment or for any other. It must be thrown away. But the cook, who is mistress of her art, has no "dead head." "An atom is never lost," say the chemists, theorizing. The cook goes a step farther and actually proves in her kitchen that an atom is never lost.

An old gentleman whom I once knew, used to philosophize about the reason for poverty. Nature made the supply of products, he maintained, just

large enough to go around if all people in the world were considered. But some one was always going hungry, and this was because some one else, somewhere, was wasting substance. It was a sin, he declared, to allow good food to be unused. If he saw a roast scorched and spoiled by too hot a fire, or if he saw vegetables frozen, or fruit unpicked on the trees, this old gentleman was sure to make the disconcerting remark: "I can see five sad-faced children going to bed supperless for want of that food." And although we often wished, at critical moments, that he would sit in the parlor instead of in the kitchen, there was indeed much truth in his comments.

The successful cook turns materials about, watching the milk ere it gets sour, watching the bread as it dries, watching the scraps of meat that are left, watching all things, to transform them continually into "something new and wondrous strange." To administer the kitchen is something like learning a language, which the linguists tell us is like swimming. You keep on going, and you will not sink. But the moment you stop! Or the cook may well take to herself Demosthenes' three rules of eloquence: "First, action; second, action; and third, action."

She who rules thus with order has

no complaint about the monotony of housework. Avoiding the "dead head" may be as exciting an occupation, almost, as skillfully handling the reins behind a span of spirited horses. It may be a pursuit as absorbing as that of the merchants who "send ships out to sea," but like all businesses, if it is managed half-heartedly, if the molecules are not kept moving, it then becomes "flat, stale and unprofitable."

THE POTATO FAMINE.

In great headline advertisements this winter, a few fortunate commission merchants are displaying the fact that they have "POTATOES." There is a potato famine, as every housewife knows. Not enough of a crop was raised in 1903, and a bushel of potatoes now-a-days exceeds in cost a bushel of apples. The price in St. Louis two weeks ago was \$1.05. It will rise steadily, because of the scarcity, until spring vegetables come in. Therefore a potato is not to be lightly spoken of. Now, if ever, is the time when every bit of mashed or plain boiled potatoes will be preserved carefully. The baked potato is not so desirable cooked over, so that the careful cook will count noses and not put too many in the oven when she prepares them in that way.

SCONES.

The old Scotch scone is a most palatable dish from cold mashed potatoes. It requires an egg or two, but the hens will soon be laying, and the fancy price of 40 cents per dozen for eggs, it is hoped, will drop one-half. Part of the art in making the scone is first to mash every possible lump out of the potatoes. However well the potatoes

were softened when first prepared, lumps are apt to appear after they cool, and these must all be crushed. One or two beaten eggs, with a tablespoonful of sweet milk for each egg, are added to the potatoes, with plenty of seasoning. Enough flour is mixed to not be forgotten that if the grease in make it possible to mold the combination into cakes or "scones," and when carefully fried, the hot golden-brown disks—about two or three inches in diameter, are very satisfactory.

FISH BALLS.

It is no information to many cooks to be told that codfish mixed with cold mashed potatoes makes a nice breakfast dish, fried, but I think some experienced housewives will be surprised, as I was, not long ago, to discover that a remnant of fresh fish can be mixed with potatoes in the same way, making a toothsome concoction that suits everyone better than codfish does.

SALAD.

A standard use of the solid boiled potato, winter and summer, is in potato salad. The potatoes are cut into dice, with a small bit of onion added, and when olive oil is unattainable, a nice dressing is made of bacon grease and vinegar, half and half, heated together and poured hot over the potatoes.

Before dismissing the once humble but now arrogant potato, I will say that in these days toward spring potatoes which are inclined to be soft and lifeless, can be much improved by being placed in cold water for about an hour before they are prepared for cooking.