

WHY AND HOW TO USE SKIM-MILK

By Helen G. Campbell

IN FOUR PARTS—PART III.

Skim-milk is whole milk from which most of the fat has been removed. The amount which remains depends upon the completeness of the skimming, which in turn depends upon the method by which the milk is skimmed. Cow's milk contains an average of between 3 and 4 per cent. of fat in the form of very small globules and, when milk is allowed to stand undisturbed for a few hours, these fat globules rise to the top, giving the effect of dividing the milk into two distinct layers. The top layer has a large amount of fat and is called "cream," while the bottom layer contains a much smaller percentage of fat and is known as "skim-milk." The old-fashioned way of letting milk stand in cans or pans until most of the fat had risen to the top is not so thorough a method of skimming milk as the removal of the fat by the more modern centrifugal separator now commonly in use. More fat remains in the milk skimmed by the first method than is left in milk skimmed by a separator, but in each case, a certain amount remains.

The housekeeper who receives her milk in bottles finds that it has already separated into two layers. She judges the milk by the depth of the top layer, or the amount of cream which she sees on the surface, but it must be remembered that all the fat has not risen to the top and that there is some mixed through the bottom layer. The depth of the cream layer is not a true measure of the "richness" of the milk. Cream layers of the same depth in different milks may vary in the actual amount of fat present. In pasteurized milk, the cream is not usually so deep, although the percentage of fat is not necessarily smaller. There are many factors which influence the depth or richness of the cream layer and it is, therefore, not a sure indication of the fat in the milk.

The prejudice in the minds of many people against skim-milk is wholly unfounded. It is a valuable food providing nourishment in one of the cheapest forms and, though it lacks some of the deliciousness of whole milk, there are many appetizing ways of serving it and its food value should not be underestimated.

Skim-milk requires the same care in handling as does whole milk. There is the same necessity to keep it "clean, cold and covered" and the co-operation of the producer, distributor and consumer is just as important.

Although the fat of milk has a special nutritive quality which is necessary for the child and adult, the bottom layer of the milk bottle contains much which is necessary to the growing body, but the value of which is often unappreciated. Proof of the value of skim-milk as a food is daily being demonstrated by farmers everywhere in the feeding of young farm animals and, when it is included in the diet of children and adults, it is an efficient and economical source of material which the body needs to build bone, muscle and other tissues.

Protein the "body building substance," is supplied by skim-milk. The quality of milk protein is of the greatest excellence, because it not only furnishes building material, but supplements or "protects" that supplied by other foods and makes it of greater value to the body. For this reason, the mother who makes use of all the skim-milk is practicing real economy and providing her family with good food for growth and health.

Foods which are a source of protein are usually expensive. Skim-milk, however, is an abundant and economical source of this substance and it is also the best and cheapest source of lime, which is necessary for the formation and repair of bones and teeth. Every mother wants her child to have strong, good-looking teeth and this is only possible if sufficient lime is included in the food which he eats. There is a vital relationship between the young child's diet and good teeth as there is a relationship between strong teeth and good health.

Skim-milk also contains sugar for heat and energy for the body to do its work and is a source of water soluble vitamins indispensable to

good health and normal growth. It is deficient in fat and in the fat soluble vitamins and, therefore, cannot entirely take the place of whole milk. Use whole milk, but do not be guilty of throwing away that which lacks only the fat and contains all the other nutrients. As a drink, in cooking, with cereals and with bread, skim-milk is an important and economical food.

Skim-milk can be substituted for whole milk in almost any recipe. As it is lacking in fat, it combines particularly well with cheese, cocoa, chocolate and other foods which are rich in fat. If cooked with cereal, or used in bread-making and cake-making, it adds nourishment and improves the flavor. It can be used to good advantage in sauces, soups, chowders, puddings, etc., and, if desired, the lack of fat can be made up by adding a little butter. Occasionally children and adults with stomach disorders find it difficult to digest fat in any form and, in this case, skim-milk is particularly valuable, as it supplies all the other necessary nutrients in a form that is easily used and easily digested.

Buttermilk, or as it is sometimes called, fermented milk, can be made very easily from sweet skimmed milk. Full directions will be given in our next article, "Why and How to Use Buttermilk."

Skim-milk which has soured can be used to make cottage cheese, recipes for which we published last week.

Cocoa.

1½ tablespoons cocoa, 2 tablespoons sugar, 1 cup boiling water, 3 cups skim-milk, a few grains salt.

Mix the cocoa, salt and sugar together. Stir in the water carefully and boil about 5 minutes. Add the scalded milk. To prevent a scum forming on the top, beat a minute or two with a Dover egg-beater until froth forms. If desired, two or three drops of vanilla may be added.

Chocolate Bread Pudding.

2 cups stale bread crumbs or small squares of bread, 4 cups scalded skim-milk, 2 squares unsweetened chocolate or one-half cup cocoa, two-thirds cup of sugar, 2 eggs, one-quarter teaspoon salt, one-half teaspoon vanilla.

Soak the bread in the scalded milk about half an hour. Melt the chocolate over hot water. Add half the sugar and enough milk taken from the bread and milk to make it of a consistency to pour. Pour into the bread and milk. Add remaining sugar, salt, vanilla, and well beaten eggs. Turn into a buttered baking dish and bake about one hour in a moderate oven.

Corn a la Southern.

1 can corn, shopped; 2 eggs, 1 teaspoon salt, pepper, 1½ tablespoon butter, 2 cups skim-milk.

Combine these ingredients and pour into a buttered baking dish. Bake in a slow oven until firm.

Corn Pancakes.

1½ cups flour, ¾ cup cornmeal, 1½ tablespoons baking powder, 1 teaspoon salt, one-third cup sugar, 2½ cups skim-milk, 1 egg, 2 tablespoons melted butter.

Heat the milk. Add corn meal and cook, stirring constantly, about 5 minutes. Sift dry ingredients and combine two mixtures. Add well-beaten egg and melted butter. Cook on a hot greased griddle pan until well puffed, full of bubbles and cooked on the edges. Turn and cook on the other side. Never turn a pancake twice or it will be heavy.

Cream of Split Pea Soup.

1 cup dried split peas, 2 quarts water, 4 cups skim-milk, one-half onion, 3 tablespoons butter, 2 tablespoons flour, 1½ teaspoons salt, pepper, 2-inch cube fat salt pork.

Pick over the peas and soak for several hours. Drain. Add the cold water, pork and onion. Simmer slowly until soft (3 or 4 hours), then rub through a sieve. Mix the flour with a little cold milk and stir this into the peas. Add butter and seasonings, then stir in the milk. Cook carefully a few minutes longer and serve hot.

Skim-milk With Cereal.

The liquid used in cooking any cereal may be at least half milk. Cook by ordinary method in double boiler.

Next Week: Why and How to Use Buttermilk.

ARE YOU REALLY A GOOD DANCER?

Miss Helen Herendeen of New York who turned from interpretative dancing to a career of syncopation, is the author of the following article in the Metropolitan Magazine:

A great many people insist that professional dancers make the worst dancing partners. Possibly the same sort that say married men make the worst husbands. It seems to me the idea is probably based on experiences in dancing with professional exponents of classical barefoot dancing—or what someone has called "bathroom dancing."

In my case the transition from amateur to professional was natural and inevitable. After the rigors of a "normal course in interpretative dancing," and a first public appearance as "Tragedy" in a very up-state Shakespearean Pageant, I naturally fled to a career of syncopation.

Hopping about in abbreviated nightgowns and bare feet may well have been a natural form of artistic expression for Greek maidens living some two thousand years before Irving Berlin. Somehow I fail to see its relation to the syncopated tempo of life to-day. The apostles of this form of self-expression maintain that "all the artificial tendencies of modern life, and the inhibitions it imposes on personal freedom, find a natural solvent here."—But isn't all this at least twice as true of modern social dancing as it is of classical dancing?

After all, we are not living in that Victorian era of bicycles, bustles and beards, when dancing was a specialized art of the stage on the one hand and a very formal, constrained and artificial ballroom accomplishment on the other.

I wonder why fond mothers feel that their daughters acquire a greater social grace through the study of classical dancing? Social dancing is so much a part of modern life that I should think the perfecting of their modern dance technique would be more to the point, esthetically as well as practically. It has always been my experience that the best bathroom dancers make the worst ballroom dancers.

Not long ago at a New York dancing club, I met a modern young man who was introduced as "America's most successful dancing teacher"—none other, in fact, than the genius who has smuggled the shimmy and the scandal-walk through the mails to some five thousand Main Street pupils scattered all over the country. "Satisfaction guaranteed or your money back." Each season he comes to New York and makes a tour of the smartest dancing places in search of up-to-date steps for his long-distance lessons.

Without going into the question of grace by mail, it does seem to me that someone could render the flapper world a happy service by broadcasting a Dancer's Daily Dozen—a sort of daily reminder of those points of good dancing that are most generally disregarded.

People usually seem unconscious of the fact that there are two kinds of so-called social dancing—the lyric type and the staccato—syncopated type. Mere man would appear to much greater advantage if he would choose the type most becoming to him, and then make the best of it—even as he does with clothes, sports and girls. When the lean and dignified intellectual gentleman, who can glide smoothly with a fine sense of rhythm, suddenly feels the urge to attempt the jazz antics of the flippers and flappers, he steps from dignified character to animated caricature.

The importance of graceful carriage, the first thing that dancing teachers emphasize, is apparently the first thing that dancers forget.

The flapper flipper who always knows the very latest steps and does them well, often manages to make the worst sort of appearance on the floor. He affects the ultra-careless carriage and seems to just miss falling to pieces at every step. The opposite type is the timid dancer who through nervousness unconsciously tightens up his knee and shoulder muscles until he is as stiff as a Tony Sarg marionette. Worse than either of these is the man who needs a good wide base for balance—who firmly places his feet a yard or so apart at each step. For him I would suggest twenty minutes a day on the railroad walking a rail.

Of course, the offenders are not all among the males—if women would be as careful to keep in the mode with their dancing as they are to keep their clothes up-to-date, the results would probably be much happier. There is always the girl who expects her partner to carry her whole weight instead of just the lightest touch of her hand, and the girl who is hard to lead because she tries to anticipate her partner's next move. The ability to follow easily really depends upon the ability to keep oneself so relaxed and pliable

that following becomes an instinctive rhythmic response. The girl who finds herself more stepped upon than stepping is usually of the type that clings to the mincing step of mid-Victorian days. She can generally improve her dancing by stepping out a bit.

In New York there are four or five dancing places that, I suppose, may be considered the last word in sophistication and chic—yet as hostess of one of them I found it quite possible, during the course of almost any evening, to assemble very complete collections of horrible examples in the way of dancing partners.

Among my favorites is the man who, after ruining his partner's dancing boots and backing her into every couple on the floor, proudly announces that he has never had a lesson in his life. There is also the very professional amateur who adores step dancing and is suffering from a depressed desire to get behind the footlights and show up the professionals. He knows some very fancy open steps that need not only an empty dance floor but a partner who has had months of training to follow them. He tries them on any floor, however crowded—with any partner however casual. But perhaps the choice bit of the whole collection is the man who dances to reduce his weight. He dashes about the floor madly and regardless of all obstacles, especially if he has had too much cream on his cereal at breakfast. The insurance companies have issued no policy to cover the catastrophes that follow in his wake.

Judging from the number of partners who have told me that I am the best dancer they have ever danced with it seems to me that it is rather up to the rest of the girls in these United States to get busy. Isn't it too absurd to think that one can dance well according to social standards by just relying on instinct? You wouldn't attempt to play the violin or even to take up golf without some coaching. Nearly everyone can do with a little wise criticism. One really gets a tremendous kick out of being a super-excellent dancer—why not try it?

GREY AND BRUCE PUBLISHERS MET AT OWEN SOUND

We omitted last week to mention a meeting of the Grey & Bruce publishers held the previous Saturday at Owen Sound, when they were the guests of the Fleming Publishing Company, and entertained to luncheon at the Harrison Park Inn. Mr. C. A. Fleming acted as chairman and extended a kindly welcome to the publishers in behalf of the printing craft in Owen Sound, and Mayor Harris and M. Dunan, M.P., extended the freedom of the city to the visitors. A very interesting address was made by Jack Miner, the great naturalist, whom everybody knows, and votes of thanks were tendered to the Fleming Publishing Company by Messrs. J. J. Hunter of Kincardine and William McDonald of Chesley, the recognized orators of Bruce County.

Mr. E. Roy Sayles of Toronto, the manager of the Canadian Weekly Newspapers Association, was in attendance, having just returned from a tour of the Maritime Provinces. Apart from the efforts of the publishers to adjust prices in conformity to present-day conditions and cut down costs when reductions can be made consistently, the Association work is of no general interest to our readers.

The Made-in-Owen Sound Exhibition was on and every visiting publisher met a pleasant surprise on viewing the extent and excellence of the Baby City as a manufacturing centre. They had a magnificent display in many lines of high-class work from the fifty or more industries exhibiting their products. Furniture, stoves, nails, bolts, and all kinds of domestic requirements were largely in evidence. It was a fine exhibit.

Give the children the true idea of war in their history books, and the next generation would no more want war than they would want an earthquake.—Zangwill.

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CLYDE SHIPBUILDING ON WANE?

The Clyde Navigation Trust at the annual meeting in Glasgow, showed a surplus of only £12,575 out of a revenue of £1,015,728. Viscount Pirrie, who was among the guests at the Trust's annual dinner, proposed the principal toast, "The Clyde Toast," and indicated what he regarded as the essentials for recovery in the shipping and the ship-building industries. He told the Clyde Trust that if they wanted to extend they must deepen their channel. In Belfast they had always been able to build the biggest ships that could be produced. Whenever they took an order or discussed an order, they went to the Harbor Commissioners. They had never built a ship that the Harbor Commissioners of Belfast had not built a graving dock ready to accommodate that vessel the day they launched her. Belfast had got ahead of Glasgow in the building of big ships simply because in Glasgow they had not large enough graving docks. It was said graving docks did not pay; they could not see a return. But could they see any profit on roads? Graving docks were appliances they must have if they were to carry on their great work of shipbuilding.

Not Guilty.

Augustine Burrell, in his early days at the bar, often had many poor clients. On one occasion the defendant was so poor that Burrell offered to handle his case for nothing. Burrell won the case and the grateful client sent him 15 shillings. In order not to hurt the man's feelings, Burrell accepted the fee, but a fellow-lawyer reproached him for doing so. "Don't you know," said the fellow-lawyer, "that it is unprofessional to take less than gold?" "Well," said Mr. Burrell, seriously, "I took all the poor beggar had. You don't consider that unprofessional, do you?"

The tramp knocked at the farmhouse door and asked for the farmer. To that worthy he presently recited a tale of woe and asked for a job. "Yes, you can have a job," said the farmer. "You may gather eggs for me if you are certain you won't steal any." The tramp choked with gratitude and emotion. "Sir," he said, with eyes brimful of unshed tears, "you could trust me with any mortal thing on earth. For twenty years I was manager of a bath-house and I never took a single bath."

When one is sweltering in a stiff collar that scratches his Adam's apple it is difficult to chide women for being slaves to fashion.

It must be nice to be rich and keep the grocer satisfied by promising to mail him a check.

Our idea of a philosopher is one who has hay fever and thanks heaven he isn't an elephant.

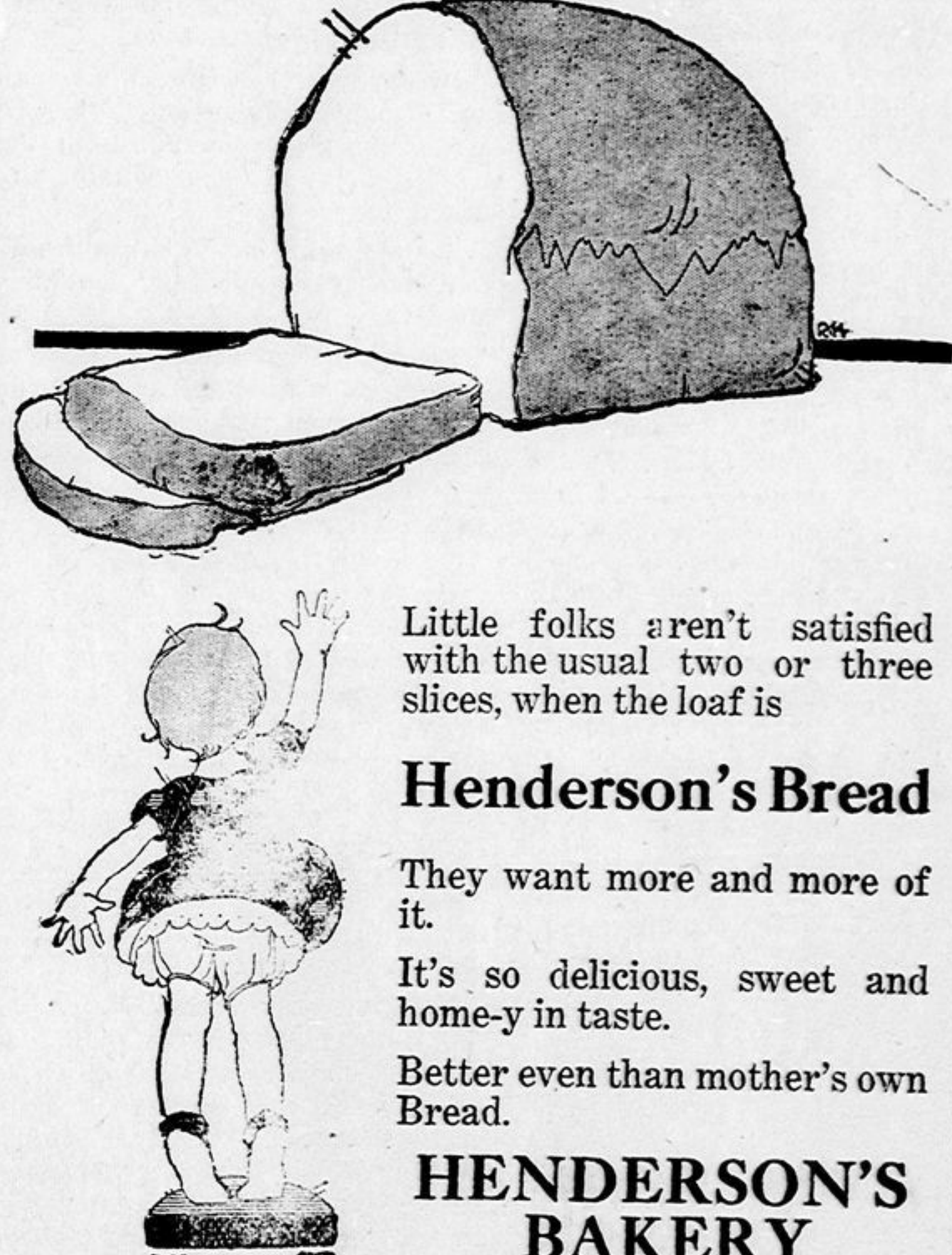
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is 100,000 cycles per second when that circuit is in resonance with passing electro-magnetic waves it would require a generator of undamped waves to be heard."
"I understand perfectly now."