

THE USE OF YARN

Embroidery Adds Style to Simple Morning Attire.

Decoration is Not Placed With Studied Effect, But is Applied at Random.

Just a touch of hand embroidery done with wool yarn adds infinite style to a simple morning frock, and almost any woman can manage the sort of yarn embroidery that is the fashion—straight-along darning stitch for outlining hems, and bold scrolls or the most conventional posies for motifs here and there, writes a fashion correspondent in the Pittsburgh Leader. Such motifs of embroidery are not placed on the frock with studied effect; they seem to be thrown at it and wherever they alight the effect is smart. A chemise frock of eggshell linen, drawn in under a green tulle ribbon sash, has three motifs of yarn embroidery in pale yellow, pale green and old blue. The pattern shows two perfectly round, flat looking roses with curving stems and a few leaves; a small motif on the left front of the waist, a slightly larger motif in the same design at the left hip, and quite a large one below the right knee.

A sport frock of yellow linen in straight chemise style, with short kimono sleeves that are slashed open all the way down and then fastened together with white crochet buttons and loops, has scroll embroidery in white yarn around the neck, the pattern extending down over the waist in front almost to the sashline, and exaggerated pockets on each side of the skirt are covered with the embroidery. A narrow sash of the linen draws in the straight frock at a low waistline.

Another frock of pale green linen has darning stitch in white along the hem of skirt and short sleeve, and around the neck opening. Above the hem on the skirt is a deep border of daisies, done with the white yarn and outlined with black yarn.

SHOWS TRIM-TAILORED LINES



A woolly fabric and comfortable color arrangement combine to make this suit a practical item for the fall wardrobe.

TO KEEP THE HANDS PRETTY

Simple Methods Will Aid Housewife During the Fruit and Vegetable Season.

One of the bugbears of the fresh fruit and vegetable season is the resulting stained appearance of the hands.

However, says a writer in the New York Tribune, I have one very canny friend who is "chief cook and bottle washer" and everything else for a large family of boys, doing the entire baking and brewing and housework (with the good help of the aforesaid boys), whose hands are, to my constant amazement, always not only immaculately clean, but white and soft, with well-kept manicured nails, seldom showing a trace of grime or stain.

"How do you do it?" I asked.

"This is her answer:

"To begin with, always keep a cut lemon in a saucer over the sink, and use it immediately (not in an hour or over five minutes) after scraping carrots, peeling potatoes or cutting apples. Keep the other half on the bath-room shelf, cut side down, of course, or use whole lemon punctured, and let it stand in a little water to prevent hardening. This gives, when used with a hard, good soap, besides cleaning, a soft texture to the skin.

A dependable and expert druggist told me, when asked if there were not something to really take out stains that chlorinated soda was sure. We purchased some at once and since then I have never let my little bottle get empty. It stands conveniently on the bathroom shelf and after a particularly stinky season with vegetables or fruit I pour a few drops in the palm of one hand, rub the fingers of the other in it, and the stains vanish as if by magic. Add a few drops of water and be sure that the liquid gets well around the nails and tips of fingers. Run a little more water into the bowl, use a nail brush and pumice and not only hands but nails will assume their wonted appearance.

"Caution: Be sure and do not let any of the liquid however diluted, fly on a colored dress when washing your hands. Carelessness in this respect before I had learned by sad experience resulted in covering the waist and cuffs of a lavender dress with fine green spatters."

GIVES THE SUMMERY TOUCH



Well may the weavers and dealers smile when Paris brings this model into fashion—for long, full skirts mean much material. The designer of this smart frock combines a loose long waist and a wide skirt of navy crepe. White organdie gives it a summery touch.

SOME HINTS TO DRESSMAKERS

Medium of Uneven Lengths Being Used to Express Individuality in Articles of Dress.

Individuality in many articles of dress, especially frocks, suits, coats and blouses, is now being expressed through the medium of uneven lengths. Skirts wide, hooped, long and uneven, are being introduced for evening wear in tulle and laces. Sleeves emphasize the wider full lengths with the nun's sleeve specially featured. Tunic's droop at the back and skirts are short at the back and under a long front apron.

A new sleeve shown on dresses and sometimes on coats is in bell shape, the opening brought to a close fit above the wrist by means of inserted georgette or other soft fabric, in a color contrasting with the material of the garment. The effect is similar to a Japanese lantern.

Uses for Bran.

For paintwork and varnished wood-work bran is invaluable. Colored goods usually fade when washed, but if washed in bran water they will not lose their color. It is excellent also as a scalp cleanser, making the hair glossy. Used instead of soap, it softens and whitens the hands. To prepare bran water, fill a small bag with bran, place in a bowl and cover with boiling water.

White Skirts.

White skirts are worn with coats of practically all colors. One particularly attractive combination is the cream white skirt and the Chinese blue coat, with creamy lace waistcoat. Heavy caution crepe is the fabric used for coat and skirt.

THE VOGUE OF JET REVIVED

Old-Fashioned Trimming Finds Favor in the Plans of Costume Designers.

Now is the opportune time to recall from the obscurity of the place box or cedar chest the old-fashioned jet trimmings that once graced "Age of Innocence" velvet capes and satin gowns. For jet trimming—used in moderation, of course—finds favor in the plans of costume designers.

One especially attractive dance frock destined for mid-season wear is all black, made of lace over satin. The slim, sheath-like foundation slip of satin is cut rather short, while the front and back panels of the sheer lace overdress are weighted with bands of handsome antique jet trimming. Narrow side insets of closely plaited satin gives the underdress requisite fullness for dancing, while the soft folds and loops of the sides of the lace overdress are saved from a too bouffant effect by the weight of jet motifs scattered with the subtle carelessness that proclaims consummate skill.

Square neck and abbreviated sleeves are finished with the same sort of jet banding used to edge the lace overskirt panels.

Lace Bags Match Gowns.

Lace bags are among the imports made up over foundations of gold or silver tissue or white or tinted satin, and incriminated with jewels. These bags are mounted with the new crystal frames and clasps chased with gold or ivory filigree.

THE DEAREST RING

By MIZPAH F. BUCKINGHAM
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A chill, misty rain had been falling all afternoon, the city streets were wet and treacherously slippery. On Tremont street business men, tired women and children jostled one another at the subway entrances, each attempting first to find shelter from the creeping chill of Boston's dampness.

All save a young woman who, seemingly oblivious of the general purpose of the hurrying crowd, was borne along with it as driftwood is carried in an eddying brook.

Turning mechanically with the others to enter the subway, the glitter of diamonds caught her eye. Quickly she turned and stood before the jeweler's window, gazing wistfully at its dazzling array. Her eyes fell on a beautiful ring and for a moment she seemed again lost in thought.

"It was just like that I wonder, was I foolish?" she muttered to herself as she turned hastily away.

This time with purposeful decision in every motion, she loathed her way to a seat on her homeward-bound car. She settled into it with a tired little sigh, for Doris was tired, tired of the endless monotony of the life she led, and that lay before her. It always had been, always would be, save and economize, trying to make both ends meet. Last night she had promised to marry Dick.

And today of all days to be reminded by that diamond ring of the one which, three years before, she had given back to Howard Kent! How proud she was when that expensive bit of shining nothingness was first hers, and happy to realize that at last the door was open to free her from her prison of drudgery for a family of ungrateful brothers and sisters. Just that sense of freedom alone had been enough for a time—she realized now that she had been too dazzled to find that the son of rich old Kent wanted to marry her to ask herself if she really cared for him. That was until... But sometimes, even yet, she asked herself if she couldn't as easily have put up with the thought of "other women," as with this monotony of shabby respectability she now endured.

And Dick—dear old Dick! Had she hurt him last night? All day the memory of what she had said and of the hurt look in his face had haunted her. Once more her anxious mind went over it.

"Doris," he had said, "Doris say you will and let me get you the ring. It won't be my 'dazzler' dear but it will be the best I can give you."

And her answer? How had she said it?

"But, Dick, please don't get me a ring. I'd rather you'd take the money I guess I'm a little more sensible than some girls about it. Most of them think they can't really be engaged unless they have diamond rings, but I've told you, Dick about the beauty Howard gave me and I don't feel that I could care for another unless it's just as good—don't you see?"

But here "Harvard, Harvard spire," interrupted her reverie; so, impatiently gathering her packages together, she hastened from the car and joined the home-ebbing tide of tired humanity.

"Horse!" she dreaded it, and yet that was what she had promised to make for Dick—a horse. And she had done it because she loved him. "Anyway," she thought, as she ran up the front steps, "the money Dick would have spent on an insignificant diamond will buy me some decent parlor furniture, something to be proud of, instead of feeling that I have to apologize for a cheap ring. Tonight I'll make Dick understand what I mean. Of course, he couldn't at first; he's never loved any other girl and can't realize that a poor little diamond could remind me of the luxuries I might once have had."

But that evening she didn't tell Dick. When she met him at the door he caught her in his arms with "How is my little girl tonight?" a certain boyish happiness in the way he lingered on the "my" forbade her bringing up any unpleasant subject.

"Doris, I've thought all day of what you said last night about the ring, and I know you're right, the way you look at it, I can't get you as nice a ring as you ought to wear, and because you've had one, you feel that you do not want another. I don't blame you, dear, and I know I'm a fool for what I've done.

"But, you see, we fellows sometimes have as foolish ideas about diamond rings being part of an engagement as some girls do. Can't you understand?"

Slowly he took from its velvet box the ring which to him meant so much, and to her meant—meant more than all the luxuries represented by the big, flashy stone she had refused, or the furniture she had dreamed of, for without them she could live, but without what this stood for she realized all else would be in vain.

Suddenly the meaning of it all swept over her, the bigger meaning, and it was a shaky, sob-choked voice that said: "Oh, forgive me, Dick. Now I do understand, and I am proud to have it and wear it, always. If it isn't large and showy, it's all mine and true blue."

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BETWEEN the proper use of the term "differ from" and the proper use of "differ with" there is a clear distinction, although it is forgotten frequently, even by some writers and speakers who are careful in the use of words.

WHEN TO GO HOME.
And often took leave, but was loth to depart prior
TIME is money to most of us, in one way or another. Yet many of us forget to go home—and so waste a lot of somebody else's money, in the guise of time.

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A LINE O' CHEER
By John Kendrick Bangs.

For a person to differ from another, or for a thing to differ from another, he or it must be unlike, in appearance, in manner, or in some other characteristic, while to differ with a person means to disagree with him in opinion or belief. It follows, therefore, that, while a thing may differ from another, it cannot differ with another, since only thinking beings can have a difference in belief or opinion. For example, "I differ from John in stature, but I differ with him in our views on the present national policy."

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A HELPFUL ENEMY.
THE howling wolf outside the door gets really little credit for the virtues that in him lie. Not clearly seen by human eyes, how seldom does the thought occur
That he's a most efficient spur To urge us on from present stress To things of ultimate success, And that his riotous hallooing Results oft-times in Something Doing!
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Were you ever in this position? The maid had gone out for Thursday afternoon, or else there was no maid. A guest was coming at half-past six. The dinner was partly prepared—thanks to your desire to be ready for emergencies. At half-past five it would be time to put the meat in the oven, and at six the vegetables must go on. You must in the meantime dress yourself, and perhaps put a child to bed, or else help an older one to dress. A neighbor called at half-past four. You looked thankfully at the clock, realizing that she could not stay long enough to harm your dinner. But she stayed.

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A LINE O' CHEER
By John Kendrick Bangs.

At five you began to be nervous, thinking of the things yet to be done. At half-past five, making some excuse about hearing a knock at the kitchen door, you scurried out to the kitchen and put in the meat. Then you sat in agony, waiting for the caller to take her departure, and when she did, about six, you madly dashed down again to whip the cream for the dessert and mix the salad, and at the dining room, and heat the soup, and set the table, and put things to rights in the living room, and light the lights and do the dozen of last-minute things that ought to have been done in the last hour—not in the last minute.

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Most of us have been in some such predicament, and, remembering this, it behooves us to remember to go home before we have worn out our welcome.

This is just one of the occasions when a guest should make an early departure. There are many others.

A caller on a sick person should always make a short call, unless by staying for a longer, specified time, she can relieve the nurse.

When guests are expected, a caller should always take her departure promptly. If unexpected callers arrive, the first comers should go before many minutes have passed.

If there is illness in the house, a caller should not keep the members of the household very long. Even if they are not bearing the duties of nurse, they probably have many calls on their time.

If your hostess is going out later in the afternoon—if you have found out this to be the case in some chance manner—you should not keep her in, even if she protests that she is in no hurry.

Put yourself in the place of the hostess on all occasions when you are wondering whether or not it is time to go home.

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"Mrs. De Graw makes me feel so small when she begins to talk about her ancestors. And we have no ancestors."
"Never mind, dear. Come back at her with the pedigree of your dog."

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