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RICKRACK BRAID.

Women are funny folks. All of them have an inborn pride in their homes. Most of them want pretty things for their houses. Yet often they seem afraid to trust to their own judgment and sense of beauty by pressing into service, especially for everyday use, the simple things that are at hand and that would make the home attractive.

Take rickrack braid, for instance. Who would ever think that rickrack braid had an artistic and even very lovely soul? Who would think it could rise to an occasion?

Recently a little rickrack sleuthing brought to light some uses of adversity that were just too sweet for anything.

One woman with a troop of small children and an ardent desire for dainty beds in the daytime, but who could not afford the handsome things she wanted, just bought a lot of heavy plain white Indian Head rickrack braid. She joined nine-inch strips of the cotton with braid and put a double row around the edge as a finish. When she got through she had plenty of counterpanes and pillow shams of real beauty. Yet they were so stout and practical they could be tubbed every week, if need be, without breaking anybody's back or pocketbook. For the sake of variety she used pink and blue rickrack with the white cloth in some of the rooms, though I thought the plain white ones the handsomest and much the most practical. The dresser scarfs she made to match were real triumphs.

Another woman made a wonderful set of dining-room curtains by whipping two rows of inch-wide rickrack together and using that as insertion in sheer marquisette. The edge was a double row of rickrack sewed on like any flat lace edge. They were lovely when ironed out flat.

This same woman also gave real tone to her kitchen, which she had had painted buff, by putting up little overdrapes and valances of small-checked yellow-and-white gingham, edged with narrow black rickrack braid. You can't imagine what a difference that one little rich touch of black made in a room that might otherwise have looked a bit billious.

Another woman who loved a spick, pretty table all the time used rickrack and Indian Head for her more ordinary tablecloth and luncheon squares. She used linen-finish cotton and both wide and narrow braid. Some she divided into squares, putting rickrack between the squares and around the edges. Some she left plain in the centre and put several rows of narrow rickrack around the narrow hem.

She even made dolly sets, showing an amazing ingenuity in contriving various ways to achieve a really handsome effect with the simple materials. On some of these she called in the aid of her crochet hook, using the rickrack as a basis for little crocheted motifs to be inserted and to make glorified edges and insertions by a few simple stitches. A particularly attractive luncheon cloth she made was of white with three circles grouped together in each corner, of pink, blue and lavender gingham. One circle was higher than the others and they overlapped. Around these she put narrow rickrack braid, held in place by a long, heavy black stitch in every rick and rack. It was lovely.

COMPANY MANNERS.

I have tried the following plan with great success in training my children not to monopolize the conversation at the table when there is company: Before the guests arrive I say something like this to them: "Mr. and Mrs. Jones are coming to dinner. We want them to enjoy themselves so much they will come again, don't we?" "To-morrow I am going to ask each of you to tell me the most interesting

things they had to say, and to the one who can remember the most, I shall give a little prize. Won't that be fun? It will be a kind of game, won't it? Now listen carefully, because by listening you can learn lots you do not know."

Of course the prize will be something the children can share. This method has double value, I've found. It teaches them to be listeners, and to listen for the most interesting things.

OUTWITTING THE ONION.

Of all our common vegetables the personality of the onion is not only the most powerful but also the most persistent. It asserts its presence in such a way that everyone knows it is around. Even after it is gone its odorous fingers. The persistence of the onion can only be matched by strategic measures on the part of the housewife. It cannot be beaten but it may be outwitted.

After paring onions wash the hands in cold water. Hot water acts like an ally to the odor of onions and seems to wash it in rather than off the hands. If the knife which has been used in preparation of onions is given a cold-water scrubbing, the onion smell will capitulate with much less struggle than if hot suds are used.

The odor that clings to pans in which onions have been cooked can be removed by putting in wood ashes and water, letting the pan stay on the fire till it has boiled briskly. After the pan is washed with soap and water and rinsed, you will be pleased to find that the persistent and unwelcome smell has been conquered.

Onions are as persistent in breaths as in pans and on hands. But even here we may put the telltale fragrance to rout by simply chewing a spoonful of fresh-ground coffee.



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CLEANING WALL PAPER. Here is my recipe for a wall-paper cleaner, which I think is much better than the kind purchased at the stores, is much cheaper and is so easily made: Mix one cup of flour and a half cup of cold water to a smooth paste. Add two tablespoonfuls of salt, two tablespoonfuls of vinegar and one tablespoonful of kerosene. Boil on the stove until it thickens, stirring all the time. Let it cool, knead well with the hands and use the same as the purchased kind.—D. D. R.

A smooth sea never made a skillful mariner.

Believed to be the oldest building in the world, a temple has been unearthed at Ur, in Mesopotamia, which dates back to 6,000 B.C.

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"When Hearts Command"

By ELIZABETH YORK MILLER

"When hearts command, From minds the wisest counsellings depart."

CHAPTER XVII.—(Cont'd.)
Ardeyne hoped that the vast relief he experienced did not show in his face. He had been wondering and worrying over the possible construction Carrie Egan might put upon his sudden appearance in the company of Hugo Smarke. Principally—if not wholly—he had worried on Alice's account. But it seemed that Mrs. Egan assumed there to be no great secret. She was merely annoyed because he hadn't chosen to take her into his confidence, not dreaming that he was quite as surprised and discomfited as she by the unexpected appearance of Hugo.

"I simply feel that I must put the world between Smarke and myself," she went on. "The impertinence of him daring to speak to me! But, of course, he's mad. If anybody knows that, you ought to. Aren't you taking rather a risk in marrying the daughter? Or don't you believe in heredity?" "To a certain extent I believe in it, of course," Ardeyne replied reluctantly. "He could not discuss poor Alice with a stranger."

"Phil—," the woman's voice held an earnest note that gave it an unusual quality. "Phil—don't marry her. I'm not saying this because I'm fond of you in—the way I'm afraid I am fond. It's for your own good. Phil, dear, heredity's a dreadful thing—a ghastly thing! It'll creep back on you when you least expect it and in ways you'd never dream of. You thought I was faithless to you that time—that I deliberately flouted you for Jack Well, it wasn't true. I cared for you too much, and I was beginning to forget a terrible lesson that I ought to have learned only too well. Don't marry that girl, Phil. Surely she must know that she ought never to marry anybody. A convent is the only place for her—is she isn't strong enough to live in the world without tempting innocent men—"

"Innocent men!" Ardeyne laughed harshly. "I mean what I say. Yes—innocent men. Why, Phil, you of all people ought to know that some of us poor human beings are born guilty. The taint is of the blood. Born in the very shadow of guilt. Your Alice Carney is one of them."

Ardeyne shivered. What she said was true enough, according to his own stern creed. She lifted her arms in a hopeless little gesture, flashed her smile at him, then waving an adieu, ran lightly down the steps to the car. "Good-bye, Phil. Whatever happens, I wish you the best of luck. I shall be back in London again some time in June. Look me up if it occurs to you."

Ardeyne, his hat in hand, followed. "Good-bye, Carrie—and thank you very much. I'm sure you mean well by your advice," he said soberly. "But you don't intend to take it! Oh, I scarcely expected that." She leaned out to reward the hopes of the concierge. "Good-bye, Phil."

The big car started with a furious roar. Mrs. Egan, at the wheel, waved a hand; Ardeyne waved his hat; the concierge smirked and the manager bowed. There was something like mockery in the loud note of the Klaxon horn as the silver car disappeared around the sharp bend. Ardeyne turned back to see Alice standing in the doorway, a strange-looking Alice, her white cheeks painted with round red splashes. His conscience stabbed him fiercely. What had she heard?

"Alice, my dear, have you finished at last?" "Yes—they will send the trunks down to the villa. Is Mrs. Egan leaving Bordighera?" "Yes, she is," he replied. "You didn't care very much for her, did you, dear?" (Oh, what had Alice heard?) "Not a great deal." The girl came close to him. It seemed almost as though he heard the swift beat of her unhappy heart. "I wanted to like her, Philip—on your account. But I was—I was jealous of her. I'm glad she's gone. There!—It's out. I can't help being glad."

often many escapes; they were the rule rather than the exception. Ardeyne felt that she was safe enough. But her children—his and hers? For them he could not predict, and therefore there ought never to be any children. He evaded her direct questions, but clumsily, so that an unpleasant impression was confirmed, and she believed he had been discussing her with Mrs. Egan, and that there was a mystery connected with "Uncle John" which Philip knew about and was in a conspiracy to keep from her. (To be continued.)

One of the axioms that are not true is "No one can perform the impossible." We can tell just what strain an iron bar can stand, and we can gauge precisely the force of steam; but when we come to the human being we find a paradox—a creature that does the impossible.—Frank Crane.

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