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LOVE and MARRIED LIFE by the noted author Idah McGlone Gibson

Sad News From Home.

I had intended to go home to my mother's and bring back many pieces of furniture that had been heirlooms and keepsakes in my family, for the furnishing of my new home. But as John had decided that we should live with Madame Gordon, I dropped that idea for the time being at least. Of course I was very much disappointed that I would not have a home of my own, but I was determined to make the best of it.

John's sitting room was very large, but it looked to me as though less attention had been given to its furnishing than any other room in the house. The decorator had apparently been given to understand that these rooms were not particularly important and while they were done in the orthodox fashion for a man's occupancy, to me they were neither comfortable nor artistic.

John's bed was a heavy, brass, single bed and the night we arrived he insisted upon having a double bed from one of the other rooms put in the sitting room.

Madame Gordon made no comment. After saying that she would brook no change in the rooms I was rather surprised that she seemed perfectly content to let me have a big double bed in my sitting room.

I said nothing about changing things for a month or so after our memorable interview in her bedroom. I rather waited to see if John would make any suggestions but his mind was wrapped in his business again and he seemed perfectly content to come home to those uncomfortable surroundings. I am quite sure that at that time he did not realize that I kept almost entirely to this sitting room, except for meals, because Madame Gordon made me feel an interloper any other place.

One day Alice came over and coming directly to my room she asked:

"For mercy's sake, Kate, why have you kept that bed out in this room so long?"

Quick as thought I answered: "It is only a temporary affair. I am going to have these rooms rearranged and buy new furniture for them to-morrow."

Alice looked up curiously. "What are you going to do with the old furniture?" she asked.

"I hadn't gotten so far as that," I answered. "I expect there is an attic in this house, isn't there?"

"Have you told mother what you are going to do?"

"I told her the first day I was here that I was going to make these rooms comfortable as long as I have to live in them"

"Good for you, Kate, more power to you!"

I wonder if things come out of a blue sky to other women as they do to me! Everything that has ever come to me, good or bad, seemed to drop from no where and looked me in the face most unexpectedly.

I have never had time to prepare for a great change. My engagement, my marriage and my home-coming to a place which was not home were all acts carried out on the spur of the moment and conditions over which I seemed to have no control.

After Alice left I very carefully planned the rearranging of my rooms and decided it should be begun the next day.

But alas before the morrow came I received a wire from my mother, which halted my plans abruptly.

John had not yet come home from the office although it was about five o'clock. Naturally I rushed to the telephone and his secretary answered me, saying that John was still there.

"It is Mrs. Gordon," I said, for I knew my voice sounded strangely. "Will you please tell Mr. Gordon that I must speak with him immediately."

After a wait that seemed endless the young woman came back and said:

"Mr. Gordon sends word that he is in conference but that he will be home for dinner at seven as usual."

Looking back at it today, I really believe that that message, sent to me in the flush of our honeymoon, was the first little rift in the lute. It was futile for me to tell myself that John did not know I was grief stricken, for he could easily have asked the girl to get my message. I had never called him up at his office except at the time when I found his mother would not allow me to take the limousine. So if he had stopped to think about it all he would have known that I did not thoughtfully call him up on foolish pretexts.

Perhaps I should have sent back word and told him of my trouble but I was so hurt at his message that I said to his secretary:

"Very well," and rang off.

I called up the station and found there was a train leaving at half past six. Henriette was hovering near and I knew she wanted to ask the cause of my tear-stained face.

"Can I do anything for you, Mrs. Gordon?" she asked. "Madame Gordon is out and I have some time."

"Yes, Henriette, you can help me get ready to make the six thirty train, if you will. The telegram which you brought tells me that my father is dying."

(Continued to-morrow).

THE HOUSEHOLD

Edited by Anne Rittenhouse.

WITH SCRAPS OF LACE.

Have you seen any of those very interesting lace collars and cuff sets that they are sending over from France? They are originally made by the country women of France—usually old women, who had no other way of making the money that they so much wanted to devote to the cause of the war. Now perhaps they are made by professional lace makers, but they are the same in effect, nevertheless. They are made from bits of old real lace. The first ones were put together from little scrapes of old lace that these patriotic old Frenchwomen had in their possession. They had nothing else to offer but these seemingless trifles of old lace, and though they did not match, they put them together, adding their own careful stitches to make the joinings, until a most interesting patchwork of lace was the result. It is very interesting to see how well these various sorts of lace appear together—fine lace against coarse lace and heavy lace against thin lace.

Now you may not be able to afford one of these new patch lace collars that sell in the smart shops for a very high price. But perhaps you can make one for yourself. You can if you have a box containing bits of old real lace. You may not be able to put them together with the skill used by the old women of France, but you can do something almost as interesting. First select the shape of your collar and draw it off on a piece of paper cambric of pink or blue, so that the lace will show up against the color. Now look over your bits of lace. The French are great lovers of symmetry and a symmetrical effect is really best. So try and make both sides of the collar exactly alike. If you have only one piece of a certain kind of lace, either use it to make the pattern exactly in the back of the collar or cut it in two to use one piece on each side.

Perhaps you have two Irish lace medallions—use one of these on each side of the front. A strip of real Val might be put around the entire edge of the collar shape. Some real filet might be used at the side. It is best to spend some time working out your arrangement, much as you would work out a Japanese puzzle. If there are very few spaces you can then put your collar together by means of some very fine faggoting stitches. Be sure that these are put in securely so that the collar will be firm. If your spaces are too large for faggoting, use some of the old-fashioned honoton stitches that you may once have learned. If you do not know how to do this you can easily find out enough to answer the purpose by consulting a handbook on lace making.

AVOID ALUM IN FOOD

Baking Powder is one of the most important food ingredients. Alum or other injurious acids are frequently used by some concerns to lower the cost of production.

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W. Matthew Williams, in "Chemistry of Cooking," says: "Phosphates are the bone-making material of food and have something to do with building up of brain and nervous matter."

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DRESS

BY ANNE RITTENHOUSE

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Chantilly Lace Has Been Strongly Revived by Dressmakers for All Gowns Not Intended for the Street.

New York.—One of the dominant revivals of the season is lace. It started on its new career over a year ago, was taken up tentatively, then whole-heartedly.

It was supposed that its revival was to give the lace makers of Belgium and France a chance to earn their living, and America and Europe were quickly flooded with their products. The old laces were given precedence. There was even a revival of point lace, of Duchesse, of Honiton. All three of these were used on bridal gowns.

France produced some sumptuous robes with these laces. The bertha was revived to aid the lace makers. It now finishes the edge of the round decolletage, as it did when the women of this generation were young girls. Thread laces in all designs made their appearance. Pillow laces came into fashion. Even Irish crochet was exploited. Filet was used in white on blouses and dyed to make entire outside blouses.

Use of Black Chantilly.

Among all these laces Chantilly, in black, quickly found its way to the front. There are few houses which do not exploit it. In Paris it was used by the greatest artists. Well dressed women wore it with chiffon and velvet frocks. It is now offered to everyone who likes lace. As far as the season has gone, there are few entire gowns of it; but the woman who wants to be dressed a bit differently from her neighbors should revive the long, sweeping evening gown of black lace built over black chiffon and given color by a rose at the belt or long streamers of small colored flowers.

Few women, by the way, have caught the importance of this new method of trimming, and they should quickly do it, for it gives such an admirable and graceful color scheme to a light or a dark frock. The flowers are small, such as buttercups, tiny open roses, large pansies or even small, colored fruits, such as berries and grapes. Two long streamers of them, whatever the choice, are dropped from the belt. Purple velvet pansies with yellow centres, for instance, are charming against a white chiffon gown or one of ecru lace over the faintest blue chiffon; and small scarlet roses, the Dorothy Perkins kind, are brilliant against a gown of black lace or one of dark blue Georgette. The flowers are more attractive than ribbon and they draw attention to the sides of the skirt, which is the object of the prevailing fashion.

Lace Trains and Flounces.

There are tunics of black lace and chiffon worn over narrow black satin skirts and belted with brilliant chiffon or metallic ribbon, and there are evening gowns of black velvet or satin that have comet-like trains of black lace. There are so many trains on the new frocks, suggesting such varying degrees of ceremony and formality that lace was obviously one of the fabrics to use.

There are broad, mediaeval trains of lace lined with metallic cloth and others that are mere scarfs attached to the waist and allowed to float into space. These are the chosen kind. They are used to accentuate the sombreness of a velvet frock and sometimes they have side companions in ruffles or cascades of lace that drop from hips to hem.

The sketch shows a train and a side cascade combined. The frock itself is of black velvet, with a short skirt, a loose bodice that is draped over one shoulder and dropped to the waist on the other side, and a soft girdle that is part of the bodice and holds it in place. At one side of the bodice, going over the shoulder, there is a piece of Chantilly lace which emerges on the other side of the figure, at the hips, and drops down as a train to a long point on the floor.

The woman who has that inevitable shawl of Chantilly lace need not try to sell it because Chantilly is in fashion, for the dressmakers have much of it; but she can use it as a train at the back of her frock or as a full tunic gathered at the waistline.

Nothing Like 'Em in corn flakes —says Bobby

Folks who want good things to eat always buy POST TOASTIES

ADAPTED TO SHOPPER'S NEED

Strong Bag That Will Hold a Variety of Purchases, to Be Constructed of Remnants.

Nowadays it is absolutely necessary to take a strong and roomy bag when doing the daily shopping, and our sketch shows a very handy type of bag for this purpose.

It can be carried out with a remnant of thin stair carpet or any other strong material, and can be made in any size to suit different requirements. The diagram on the right of the illustration roughly gives the shape of the piece of material that will be required; it is folded at the point marked by the dotted line, and sewn together at the sides. The opening of the bag is bound with braid, and just below this a number of eyelets are let in, and through these eyelets a piece of strong blind-cord is threaded, by which the opening may be drawn together, and also by which the bag may be carried.

Sewn on in front of the bag and bound at the edge with tape is a small linen pocket, into which bills may be slipped.

Shopping Bag.

STRAIGHT LINES HOLD SWAY

Good Thing to Remember Now That It is About Time to Plan for Fall Things.

Interest in summer suits is naturally waning somewhat at the present time, with fall so near at hand, and the woman who is planning a fall suit must bear in mind the fact that regardless of dress silhouette, straight lines hold sway in suits. No matter what material is used or what trimming embellishes it, the smart suit will have a straight, semi-fitted coat, thirty to forty-five inches in length, with narrow shoulders and long, tight sleeves. Suit skirts are shorter than those shown with spring models, and while by no means full they are a trifle wider. Soft velours are very popular and a great deal of fur trimming will be used. This fur trimming is usually only in the form of generous sized collars and revers and sometimes cuffs. Trimmed skirts or the elaborate fur peplums used on suit coats last season are not in evidence so far. Embroidery and fanciful braidings appear on many smart suits.

For first fall wear strictly tailored models of cheviot and smart wool mixtures are being brought out.

Men, like tools, are useless, when they lose their temper.

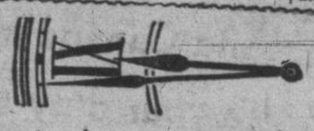
Handicapped.

On the night of the annual concert of the village band the trombone player was taken suddenly ill, and had to send an amateur friend in his place.

The conductor thought the stranger played rather loudly, but did not want to hurt his feelings, so just mentioned it casually between two of the items.

"You blow well, my man," he said. "Got good lungs, haven't you?"

The trombonist replied proudly: "Not so bad. But Ah've got a cold t'neet; if Ah was fit th' wouldn't hear them there fiddlers a all!"—Answers.



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