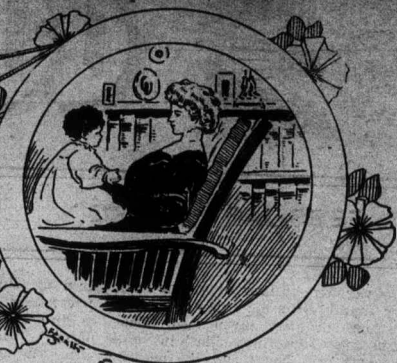


HOUSE AND HOME

CONDUCTED BY HORTENSE



The best things are nearest: breath in your nostrils, light in your eyes, flowers at your feet, duties at hand, the path of God just before you.

Try This Way.

Why is it, says a writer in the Live Stock Journal, that so many boys and girls, when they have reached the age of fourteen or fifteen years, seem to grow away from their parents?

Words to the Girls.

Girls, would you be beautiful? Of course you would. Then cultivate in your hearts cheerfulness, contentment, and kindness.

Fashion's Fancies.

The short skirt is everywhere in Paris, and made sufficiently full to be comfortable and graceful. No longer is the "tube" style permissible, nor the train.

Coats show closer-fitting effects and longer waist-lines, the three-quarter fitting shape being preferred; but the sacque or even the half-fitting models are worn for traveling, motoring, and general slip-on garments.

Coat sleeves are long and close-fitting, some plain or nearly so on the shoulders; but as this style is not generally becoming, fullness at the shoulders will be noticeable as the spring comes along.

Strictly tailored coats are worn, and extend to or just below the knee. There is every possibility of the Eton coat or bolero making its reappearance.

Colors for this spring are pinks, blues, heliotrope, various shades of gray, champagne tints, tans, and browns. Yellow will be used sparingly, to give a touch of color.

The princess style, with pleated or gathered flounce, remains in favor; while coats with pleated basques are proving popular.

Scotch tweeds, homespuns, serges, and fancy chevrons are worn.

Teach the Children

Never to: Hold a book near the fire; drop a book upon the floor; turn the leaves with the thumb; lean, nor rest, upon an open book; turn down the corners of the leaves; touch a book with damp or soiled hands.

Always to: Keep your place with a thin book mark; place a large book upon the table before opening it; turn leaves from the top with the middle or forefinger.

Never pull a book from the shelf by the binding at the top, but by the back.

Never touch a book with a damp cloth, nor with a sponge in any form.

Never place another book nor anything else upon the leaves of an open book.

Never rub dust from books, but brush it off with a soft, dry cloth or duster.

Never close a book with a pencil, a pad of paper, or anything else between the leaves.

Never open a book further than to bring both sides of the cover into the same place.

Always open a book from the middle, and never from the ends or corners.

Always keep any neatly bound borrowed book covered with paper while in your possession.

Never attempt to dry a book, accidentally wet, by a fire; but wipe off the moisture with a soft, dry cloth.

Never lend a borrowed book, but return it as soon as you are through with it, so that the owner may not be deprived of its use.

Never cut the leaves of a book

or a magazine with a sharp knife, as the edge is sure to run into the print; nor with the fingers, but with a paper cutter or an ordinary table knife.—National Educator.

Dainty Paper.

There is no excuse for ugly walls unless one lives in a rented house where the landlord is obdurate. A paper need not be costly to be artistic; charming effects can be had for ten or fifteen cents a roll—if you understand colors and their relation to light and architectural lines.

Among the popular designs in wall paper are scenic effects. These are usually found in the frieze, with a plain fabric paper beneath. Often they are Japanese in character, but all are so subdued in tone as not to be nerve wearing.

The favorite color schemes are browns and ecru, soft grays, greens, and even occasionally contrasting tones. The wall paper should repeat one of the shades in the frieze. Often it is of a dull surface, but it is charming when watered.

Floral friezes, while not especially new, are constantly increasing in beauty. They are cut out to resemble a hand decoration, some even having the appearance of a valance.

Most people put a plain paper with such a frieze, but they are lovely with narrow satin striped walls that repeat the softest tints in the frieze.

Japanese burlesque with warp and wool in different colors give delightful results. Equally popular are the newest Japanese grass cloths, which are finer in texture and more exquisite in coloring than ever before. These are especially good in library, dining room and living room.

While these papers are dearer in the beginning, they wear well, and can be retinted. Among the more costly papers for drawing rooms is one that looks like silk; indeed, it has a certain amount of silk incorporated in the pulp.

For dens and studies heraldic designs in several shades of brown, dull reds, green and grays are good; while forest scenes in a dining-room large enough to carry it off are stylish. The size of the room is important in using any of these pictorial papers, or, indeed, any of the large figures. They detract from the appearance of space.

For low-ceilinged rooms, bedrooms particularly, the best results are had by carrying the wall-paper to the ceiling, finishing it with a wood cornice or a wood molding three or four inches wide.

Where there is no objection, nothing is handsomer for library or dining-room than to have part of the wall made of wood. This can either be put into a plate rail with a plain or figured paper above, or a bold design, as a forest scene, can be used on the lower part of the wall, with the upper third, or the upper third and ceiling, of wood.

Graining is so much better understood that it is not necessary to have expensive hardwood to get good results. With a skillful carpenter pine is satisfactory.

With very cheap papers do not make the mistake of wanting too much for your money. The simpler in motif such papers are the less apt they are to look cheap. Glaring splashing flowers in crude tones are bad; far better looking are plain tones, or solid colors with narrow irregular stripes and figures on white or two-toned effects.

Another mistake in papering made by the person of limited income is to strain a point to get expensive papers. They fade almost as soon as the cheaper ones and soil quite as easily. Far better is it from the standpoint of health and cleanliness to paper often and inexpensively.—The Times.

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Sweets and Temperance.

Give children plenty of pure sugar, taffy and butterscotch and they'll have little need of cod-liver oil, says Dr. Woods Hutchinson. In short, sugar is, after meat, bread and butter, easily our next most important and necessary food. You can put the matter to a test very easily. Just leave off the pie, pudding or other desserts at your lunch or mid-day dinner. You'll be astonished to find how quickly you'll feel "empty," again, and how "unfinished" the meal will seem. You can't get any working man to accept a dinner party without pie in it. And he's absolutely right. The only thing that can take the place of sugar here is beer or wine. It is a significant fact that the free lunch counters run in connection with bars furnish every imaginable thing except sweets. Even the restaurants and lunch grills attached to saloons or bars often refuse to serve desserts of any sort. They know their business! The more sugar and sweets a man takes at a meal, the less alcohol he wants. Conversely, nearly every drinking man will tell you

that he has lost his taste for sweets. The more candy a nation consumes, the less alcohol.

Nothing is sweeter than love; nothing stronger; nothing higher, nothing broader, nothing better either in heaven or earth, because love is of God, and rising above all created things can find its rest in Him alone.—Thomas a Kempis.

Packing a Skirt.

The best way to fold a skirt properly for packing so that an ugly crease will not show down the front breadth, is to fasten the skirt-band and pin the back to the middle of the band in front. Then lay the skirt on some flat surface, right side out, with the front breadth down. Smooth out all the creases and lay the folds flat. Now begin at the outer edges and roll each towards the centre back until the two rolls meet. In this way the band of the skirt is not injured, it will have no wrinkles, and the front breadth will be smooth and flat.

How to Clean a Lace Yoke Without Detaching it.

It is always a difficult business after a lace yoke is once irrevocably ripped from its holdfast for cleaning purposes to get it put back again and properly fitting, as it was in the first place. On the other hand, if one washes one's yoke without detaching it, the material of the dress is sure to get wet. There is a secret, however, for washing undetached yokes without incurring the danger of ruining the dress. Make a pad of an old sheet or, better still, a thick bath towel, and place it under the yoke. Then dip a soft cloth into warm water and soap-suds and proceed to dab it over the lace until it is perfectly clean. If it is necessary to repeat several times, the pad may be changed for a dry one, in order to keep the cloth of the dress perfectly dry.

The Woman Who is Always Right.

We have all met her, the woman who lays down the law, and most of us regret the meeting. No matter what is under discussion, she has her opinion and does not hesitate to proclaim it. That she knows nothing of the subject makes no difference in her vociferousness.

Her voice is usually rasping, her words staccato, and her emphasis sharp. She may not intend to be disagreeable, but the effect is not altered by intentions.

The irritation of a disturbed hornet's nest is mild compared with the feelings aroused by the layer down of the law. Even when in the right her wisdom is hated on general principles.

She can stir up more opposition than a motion to raise taxes. You go out of your way the thwart her and make yourself uncomfortable doing what she does not wish.

Silent protest or open pugacity is the usual attitude of her hearers. The good-tempered sufferer reveals when the town regulation strikes a scrapper.

Tact is not her long suit. The more reason there is for silence the louder is her expression of opinion. Her knowledge of where her own business ends is scant.

It is the layer down of the law who can be depended upon to say the wrong thing every time. She it is who makes it her business to take a meek little wife to task for her husband's shortcomings or windens a breach by telling both combatants their duty.

If only she knew how great is her content! Most people find regulating their own lives so difficult that they are slow to think themselves capable of including the rest of mankind in their managing.

Seeing both sides is not her chief characteristic. Her way is the right way, and woe to the one who differs! Arguing is as futile as the fight with old age.

You might stand her better if only she were ever in the wrong. To be able just once to convince the regulator that her opinion was unfounded we would cheerfully consent to be "bossed" the rest of our days.

She would be easier to bear if her ideas were from the height of superiority. But often the director of the morals and manners of others is far from being invulnerable herself.—The Times.

What is Worn in London

Once we have passed the dividing line between January and February, one has the comforting feeling that the back of the winter is broken, and that already one can hear the distant baying of the hounds of spring. Even if February be inclined to behave badly, it is so short a month that it is soon passed, and in the meantime we can turn our attention to designing dresses wherein to appear on the first days fine enough to allow us to discard our heavy winter cloaks of fur, velvet or cloth. It is so disconcerting when such a day comes, to find that all one's winter gowns that were well enough to present a good appearance under a winter cloak, are by no means up to the mark when the cold white sunlight of spring shines upon them out of doors.

Therefore, the wise dresser provides herself beforehand at this time with a smart walking dress which she can wear with a handsome stole of fox, sable, fisher or chinchilla, when attending concerts or other functions of the sober kind which prevail in Lent.

This, therefore, is the type of

Advertisement for Surprise Soap. Text: 'A Yard of flannel is still a yard after washed with Surprise Soap. Its pure hard Soap—that's why. Don't forget the name—Surprise.' Includes an illustration of a woman and a box of soap.

dress I will describe this week, one which struck me as being particularly handsome. It showed the combination of two materials which is the prevailing note in nearly all the latest day dresses issuing from the Parisian ateliers. In this case the materials combined were the very legitimate ones of velvet and satin. I use the word "legitimate" intentionally, for I cannot say the same for others such as chiffon and cloth or Nylon and fur which may attract the eye for a moment by their novelty, but never combine really successfully. The under-dress, which only appeared in front and can, therefore, be simulated by a panel, was of black satin, very thick and soft. The over-dress was a Princess in black chiffon velvet, very clinging and graceful in its long, plain, unbroken lines. In the centre of the figure the velvet was cut away in the form of a big V, which disclosed the under-robe of black satin covered with a heavy floral embroidery in black floss silk relieved by braid. Above this opening the velvet bodice was bordered with silk braid, which crossed back and front and gave the effect of a bolero. From under the arms the velvet fronts were cut in the sloping lines of the V till they met for a little space and then separated again to disclose the under-skirt of satin. These fronts were bordered with braid similar to that on the bodice, the lines of braid crossing where the fronts met and all round the train. About the knee-line on either side were folded back panels of satin embroidered to match the under-bodice and bordered all round with the braid. The velvet bodice was cut out in a pretty narrow design at the neck, which was bordered with a tiny line of brilliant rosy violet against a similar one of silver braid; and the guimpe of old lace gave just the necessary touch of soft white near the face. The short over-sleeves were of velvet edged with braid, while the close-fitting under-sleeves were of the heavily embroidered satin. To complete the costume was a big three-cornered hat of black satin, the only trimming being a silver cord round the crown and one long, up-standing, black ostrich feather.

Many people prefer to wear black throughout lent, so I have described this dress in black; but the model would be most successful in dark colors, such as violet, pine green, chestnut brown or elephant grey. Of course, nothing ever approaches a black toilet for distinction and refinement; but it can only achieve that when worn by a woman whom black suits. There never was such a fallacy as the idea (usually rooted in the masculine brain!) that black suits all women. It does nothing of the kind. Black "kills" the majority of women, extinguishes their looks completely; and unless a woman is very sure of her skin and her personality she had best avoid black as carefully as she should avoid scarlet and yellow, which are usually set aside as her portion (for her destruction) instead of being given to a golden-haired sister, whose beauty of coloring they enhance to an amazing degree. Let the dark-haired woman, who has hitherto been foolishly beguiled into wearing reds and yellows, which cannot help making her skin look sallow and muddy, try the effect in her hair of a knot of brilliant emerald green or turquoise blue, and she will be so delighted with the result as regards her coloring that she will discard scarlet and yellow for good and all. Colors are, indeed, far more becoming (if well chosen, of course) to the majority of women than black. For one thing, they often give an individuality to a woman which she herself does not possess; and the paler the colors are the more becoming they will be to the great majority of women, for they give white reflections which often lighten up the sallowest skin.

And as regards the emphasizing of personality the same rule holds good. For a woman to look her best in black she must dominate it, not only by her coloring, but, above all, by her individuality, for black has a curious levelling quality which gets the better of most people. It is a question which can only be solved by careful personal study; for no rule can be given except that, as a little woman, as it extinguishes by them. It requires a tall woman to look well in black—so much may be asserted confidently; but as regards colorings no rule is possible to lay down. The woman with Titian hair, of course, will look well in black, especially if she has the milk-white skin that generally accompanies that glorious possession; but then, on the other hand, the woman with blue-black hair and a preme in sable garments. The nearest approach one can get to a rule is that it should only be attempted by those of distinctive coloring and a goodly height, and that the numberless women with ordinary brown hair and unnoticeable complexions should cling to pale colors on every possible occasion.

Georgia, aged four, was watching the circus parade, and just as the elephants were passing, the callopie began to play. "Mother, I don't like the way the elephants sing."

Lawyer—You say you left home on the tenth? Witness—Yes, sir. "And came back on the 'twenty-fifth'?" "Yes, sir." "What were you doing in the interim?" "Never was in such a place."

A NEW TASTE. Lillian caused much merriment at the table one day when she found fault with the mineral water that they gave her to drink. Her mother asked her: "Why don't you like the water, dear? What does it taste like?" She answered: "I don't like this old water at all; it tastes like my foot's asleep."

If you want to keep love fasten it with a gossamer thread, not a chain of iron.—Ninon Traver Fleckenstein, in "Widow's Wisdom."

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