

Woman And The Home

REAL Fashions ON REAL People.



SENIORITA LUIZ MENDEZ.

Senorita Luiz Mendez, daughter of the minister from Guatemala, is one of the most beautiful young women in Washington and she dresses in exquisite taste.

At one of the balls lately given by the French legation, the senorita wore a deep rose pink chiffon gown, which was banded at the knee by satin la France roses and pale green satin leaves. From this was draped a seamy flounce of dull silver fish net, caught together with small pearl beads.

The bodice was very simple. It was made of the silver net with fine Irish beads at the neck and sleeves, through which was a rose pink satin ribbon.

At the back was a large pink satin rose combined with chiffon in a deeper shade. With this dress Senorita Mendez wore, as only a Spanish woman can, a very deep rose pink chiffon velvet scarf.

LIVING BY ONE'S REPUTATION.

By Ruth Cameron.

Did it ever occur to you that a man's past reputation has often a great influence on his present acts?

It seems to me that it does.

I believe that most of us are far more influenced than we realize by what we think other people think about us.

For instance, a man who has naturally good manners and is rather thoughtful of his wife's comfort and happiness, acquires the reputation among her friends of being a model husband. He may not hear it expressed in just these terms, but he knows in a general way—just as we all know some things without ever having been told—that he is held up to other husbands as a standard of manners and kindness.

Now, of course there are times when this man is tempted to be selfish and careless just like other men, but the moral force of his reputation won't let him. Other men may sit around in their shirt sleeves or an evening, or fail to lend a hand with the dishes, or gradually grow slack about such little courtesies as seating the wife at the table, without causing comment; other men may forget to bring a valentine or anniversary gift with impunity; but he may not. He is the model husband.

The above is a partially hypothetical instance, but I know plenty of real ones. Indeed, just the other day, a young woman frankly confided to me that she had a terrible time living up to her reputation for generosity. "I don't know how I ever got such a reputation," she said, "for I know I'm not generous by nature, but somehow I did, and now I haven't the courage not to live up to it. People are always taking my generosity for granted, so I try not to disappoint them, but it's really up-hill work."

In these two cases the influence of the past reputation was good. Sometimes it is bad. Some times a man gets so saturated with the knowledge that people think he is a rake, or a spendthrift, or a good-for-nothing, that he ceases to expect anything good of himself, and lives down to his reputation as a matter of course.

Our reputation is the part we each assign ourselves in the eternal tragedy of daily life. We have selected it, and we must either play it or else startle the audience and make ourselves conspicuous by demanding a new part.

A few of us seem to like to do that.

RETURN OF FANCY FOOT STOOL.

Footstools always have been made in various French periods of furniture, for France is the home of the modern footstool, and no room furnished in any of the historic French styles would be complete without accompanying footstools. But within the last year or so footstools have been demanded for use with every sort of furniture and today the best dealers meet this demand with a bewildering assortment.

These present-day footstools are not the small doll-like articles which gave the pleasure to our grandmothers. They are sizable pieces of furniture, most of them 12 x 12 inches square, perhaps, and they stand from 8 to 12 inches from the floor. Some, to be sure, are smaller, perhaps eight inches wide, a foot long and four or five inches above the floor. These generally have little arms or handles at the ends and can be easily carried from place to place.

Colonial designs of various sorts seem to take the lead in popularity. Excepting in formal drawing rooms it is unusual to find the footstools designed with special reference to the rest of the furniture, but a mahogany footstool in colonial design fits in harmoniously in any room where mahogany furniture is used.

One of the most serviceable footstools is shown with a mahogany frame in straight, simple lines, with red, brown or green leather cushion. Tapestry in various dull hues and upholstery of other sorts in colors that would blend with the color scheme of almost any living room are also used to cover the cushion of these useful footstools.

A very comfortable design is the inclined footstool. The dull mahogany frame, covered with a cushion two or three inches thick, is only an inch or so from the floor in front. The back is perhaps eight inches from the floor.

Small Virginia colonial mahogany footstools with bulging ends are especially suitable to rooms furnished with American colonial furniture.

An attractive footstool for use in a room not necessarily colonial in design is a reproduction from an old English piece of furniture. The legs are thin and spindling and are connected with rounds. The top is a sort of braided rush. The stool stands about a foot high.

Little stools which resemble old-fashioned hassocks are also made of uphol-

story stuffs mounted on wooden frames or bases. Some of these are tufted with a button in the middle, some are almost cushionlike in their softness and some have the octagonal form. These octagonal footstools are especially attractive. Cushions—flat, square, hard cushions—covered with bits of oriental carpet are also used for footrests.

Mission footstools are made for the living room furnished in this style, with straight oak frames in the various dull finishes applied to mission furniture, upholstered in leather or burlap. They are sometimes made with cane tops and cane sides, too, are shown with mahogany frames.

THE TICKLEMOUSE—his Sleepyland Adventures with Davy and Dorfy.

By Roy Rutherford Bailey.

The Music Box.

"Teasing, teasing, I was only teasing you!" sang the little music box in the quiet nursery.

The Ticklemouse stopped turning it and winked at Willy, who was skipping merrily around the rug while his uncle played. "Shall we waken them now, Willy?"

"Yes, let's," Willy shut one eye and drew up one fat little leg. "I wish—oh, I wish—"

Davy and Dorfy sat up in bed and blinked at the two merry mice. They saw the Ticklemouse looking curiously at the little round music box the twins had been having such fun with till bedtime.

"Made in Germany," read the Mouse. "What's the matter with the Germans, anyway? Don't they know more than one tune?"

"But that's an American tune!" And Davy threw off the coverlid and scampered over to Mr. Ticklemouse. "It's called 'Teasing You.' Don't you like it, Mr. Ticklemouse?"

"Like it? I love it!" exclaimed his friend. "And how would you like to see it perform outside a shell?"

The Ticklemouse gave the tin cover a quick twist and out spilled the little metal balls, talking with merry musical clinks on the tin before the grate.

"Give 'em a wish or two," whispered the Mouse in Willy's ear. In a twinkling the little metal balls became shiny metal men, standing in a neat row before the Ticklemouse, like well drilled soldiers.

"Now," said the Mouse, "we'll see how many tunes they really do know. First tune!" he squeaked. The first little man bowed quickly, so low that his head touched the tiled floor with a clear, bell-like note. His bow was instantly followed by another farther up the row, and another—till the bowing men had played their tune all through again, just the same as when they had been inside the music box, only much more clear and sweet.

"Now, 'Three Blind Mice,'" grinned Willy. "Wishmousing. And the shiny men solemnly tinkled through the tune the twins had heard sung at Mouse Trap theatre."

"Any choice?" said the Ticklemouse to Dorfy, who sat staring at the little row of shiny metal men as if she couldn't quite believe her eyes.

"Couldn't they play 'Rings on Her Fingers and Bells on her Toes'?" shyly asked

the little girl.

"Play it," promptly commanded the Ticklemouse. And the little men tinkled it off as if they had sung it all their shiny lives. "What's your favorite?" asked the Wishmousing of Davy.

"Morning Red," said Davy, who loved the little sunrise song better than any he knew. The Ticklemouse was looking out at the night and did not hear the little boy's answer.

"Play it!" squeaked Willy to the metal men, who instantly bowed swift heads to the floor in the merry sunrise song. To the Ticklemouse's surprise, the tune was no more than started when he saw the joy flush of sunrise tip the treetops in the east. Like a flash, he whirled upon the tinkling metal men.

"Stop that! Play a slumber song, quick!" He breathed a sigh of relief when he saw the rising sun sink back below the eastern horizon to the tender notes of the lullaby. He ordered the little metal men back into their music box and kissed the twins goodnight.

"But, mind you, Willy!" he added. "If ever you tell a magic music box to play a sunrise song again while your Uncle Tick's abroad, be sure you give me a half hour's start. Why, you young rascal, in a minute more all the Cats of Dawn in this half the world would have come bounding into that nursery window!"

TROUSSEAU ESSENTIALS

Although it is nearly always a woman's ambition to have the loveliest clothes in her trousseau, it is absurd for her to get so many that she cannot derive the benefit of them before the styles become passé.

It seems best to follow the unwritten rules that lingerie is the first part of the trousseau. If you are sensible and not extravagant, you will want six complete sets of undermuslins, which need not all match, except the bridal set.

However, it is much more satisfactory to have just one character of these garments—that is if you prefer lace-trimmed lingerie, have all the garments adorned with pretty lace; if you are fond of French hand-embroidered undermuslins, then just have that kind.

The corset is the most important part of the trousseau, for the fitting of all the gowns depend upon it—and therefore it should mold the figure properly. Two corsets are quite essential, but please do not make the mistake of getting one very elaborate corset and one that is a different model, because it is cheap. If you make any difference in them, it should only be in the material.

Shoes and boots are as important as gowns, for the latter cannot look right unless the footwear is as good as the costumes. These are absolutely necessary—two pairs of boots, one all-black, the other of tan calfskin or black with gray suede tops, one pair of French patent leather slippers for afternoon wear; one pair of tan or black oxfords; one pair of white buckskin pumps or slippers; two pairs of evening slippers, one black, the other white.

A quantity of gloves is very necessary—for morning and utility wear, at least four pairs of chambray or chambray-sette gloves for afternoon wear, six pairs of white kid gloves; for evening wear, six pairs of long white kid gloves in 16 and 20-button lengths.

Every bride should have not less than two or three dozen handkerchiefs—one dozen plain, hemstitched with her initial or monogram embroidered in a corner one dozen, prettily, but not elaborately embroidered, and a dozen very fine handkerchiefs.

Blouses are necessary to the number of six—to wear with the tailored suit of cloth and the summer suit of linen or cotton. The new shirts with fine plaided bosoms are quite the smartest tailored blouses, and the lingerie blouses that are beautifully hand-embroidered are always pretty. A chiffon blouse to match the bride's traveling suit should not be forgotten. Jabots and fancy collars are useful accessories.

A smart demi-tailored hat is the most important chapeau, whether or not the bride is married in her going away costume. A strictly tailored hat will be very useful for her shopping and marketing trips.

Although the bride wants to look her loveliest on her wedding day, it does not mean that she must expend a large amount for her bridal gown—it should be in proportion with her trousseau. Whether of Duchess satin, crepe metee, crepe de chine, charmeuse, or batiste, it should have simplicity for its keynote.

If the going-away suit is the only tailored costume in the trousseau, then it should be of fine French serge, or another serviceable woolen. If afterwards it is to be for dress wear, a fine matalasse suit will be charming.

Recipes

PORK CAKE.—Chop one pound of fat salt pork free from lean or find so fine that it is almost like lard; pour upon it one half pint boiling water, add two cups dark brown sugar, one cup New Orleans molasses, one teaspoon soda stirred into the molasses, one pound each seeded raisins and stoned dates, chopped; one quarter pound shredded citron. Stir in enough flour to make it the consistency

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The Calendar and The Weather



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all are well coated with butter, sprinkle with a tablespoonful of sugar, then pour over them a well-flavored soup stock. If you have no stock on hand, dissolve a little beef extract in hot water and salt well. Simmer until the onions are tender, take off the lid of the saucepan and let the stock simmer down to about half a cupful. Serve in a heated covered dish as an accompaniment to a roast of pork or mutton.

POTATO AND APPLE SAUCE.—Ingredients: Peel and chop fine eight average size potatoes (use food chopper or baking powder can); wash again in cold water and drain. Have ready a steel frying pan with four tablespoons bacon fat; when smoking hot add potatoes and salt and pepper to taste. Stir when a golden brown. Serve with hot apple sauce or jelly.

of a cup cake batter, season with one teaspoon each of cinnamon, cloves, allspice and nutmeg. Bake in a moderate oven.

STUFFED CELERY.—This is a particularly appetizing relish to serve with a buffet luncheon; select crisp stalks of celery and cut into two or three inch lengths. The hollow of each stalk is filled with cream cheese mixed with chopped pimientos and nuts, seasoned well with mayonnaise.

PRUNE WHIP.—For prune whip soak one cupful of prunes in cold water over night, boil slowly on back of the stove in the morning, then add half a cup of sugar and cook for a few minutes more. Rub through a colander. Whip the whites of four eggs stiff, then add the prunes and beat up stiff. Put in a deep dish and bake fifteen minutes. Eat cold with sauce.

ONION SOUP.—This is wholesome and "tasty." Slice two or three large onions and fry yellow in butter or clarified drippings. When soft add three tablespoonfuls of flour and stir until cooked and frothy. Now add slowly a pint of boiling water, stirring until smooth and slightly thickened. Have ready three potatoes boiled and mashed and ready and add to them a quart of milk that has been brought to the scalding point. Put the potato and onion mixture together, season with salt and pepper, let it get very hot, then press through a strainer into a hot tureen. Sprinkle over the top a little parsley mixed fine and a handful of crisp croutons.

GLAZED ONIONS.—Choose mild onions for this way of cooking. Melt half a cupful of butter in a saucepan, then put in as many peeled onions as will fit in without crowding. Move about until