

Interesting to WOMEN

Don't Worry.
Never mind that fuzzy growth on your face. Do you know it is as necessary to the softening of your features as down is to the perfection of a peach? Without it a woman's face is harsh and "shiny" and almost forbidding, says the Kansas City Star. I have no doubt but your friends are in the right when they tell you that it is no more pronounced than the average. You have not taken the trouble to inspect the face of this girl and the other as critically as you have your own. You know your facial worries and she knows hers, but they are really of great moment only to the one who possesses them and frets over them until the imagining is out of all proportion with the actual blemish. If there is an extreme growth go to a first-class dermatologist and have the offending hairs removed, but do not exaggerate in your mind the ill effect of protective down kindly provided by nature.—New Haven Register.

The Antiquity of Fashion.
Every day the assertion that there is "nothing new under the sun" is more than verified. It is told by a Japanese writer of the 12th century that the great ladies of the flowery kingdom not only had a passion of wearing "emotional" robes, but that they were much more ambitious and bold in their conception of such costumes than is the woman of today. This Japanese historian avers that at a few many centuries ago one of the ladies wore a robe signifying "water, the mirror of nature," and another "love lurking in summer haze," and so on. These marvelous effects were accomplished by wearing diaphanous materials, one over another, of various shades, until the sense of solid color was lost in a maze of changing melting harmony of color. Sometimes as many as twenty-five robes were worn, one over another, richly embroidered and picked out with jewels and sprays of flowers.—Philadelphia Ledger.

As to Shirtwaists.
Very enticing are the heavy linen shirtwaists in which English cut work and raised embroidery are combined. They are very substantial looking waists, and will undoubtedly stand a great deal of wear. This takes away in a measure from the pang caused by the extremely high price one has to pay for them.
All sorts of embroidered waist patterns in this same heavy line are for sale, and if made up at home give one handsome waists at comparatively small cost. For wear with jacket suits they are much better than the fragile lingerie waists.
White flannel waists, and better still white cashmere waists are good investments. They launder perfectly, provided the laundress knows how to wash woolen without shrinking or turning them yellow. Some of the challis with roses and other organdie designs of roses and other flowers make lovely waists. These, too, wash well.

Harmony in Coat and Hat.
Women are giving closer attention to the harmony of line and idea of hat and coat this winter than ever before. The fact that the Parisienne of wealth and taste this season frequently chooses to make herself the exact reproduction of some old painting, every detail of costume being carried out, is having its influence on less favored mortals whose means or opportunities will not permit of such lavish costuming.
Quite naturally the fashions of the season demand in headwear the sweeping ostrich plume, the high crown, the graceful side roll and the dashing, straight brims that mark the historical periods from which this season sees fit to draw inspiration. And the true modiste, she who holds her art and reputation higher than the sale of a bonnet, is careful to see that the hat is not only becoming to the face and figure, but also a harmonious and effective note in the ensemble of which it is to be a part.

Marriage and Society.
Marriage is looked upon as the most serious step in every girl's life, and the display which is invariably attendant upon such occasions has been lately argued away by many local club women. To make it the principal incident of life, say some of these women, is the one culminating celebration, simply shows how painfully limited are the lives of women. Men, as a rule, dislike and dread the elaborate ceremonies of a wedding. They have passed that stage of civilization, but the women delight in the mass of detail and are in no way ashamed to make a public exhibition of this so exquisitely private matter.
That marriage has its true social importance is not denied. That two serious beings should wish to establish and record their contract in the same way that other important contracts are recorded as well; but that they should wish to make a show of the performance is owing to quite other lines of social tradition. There is no

more exquisite and important moment than when two lives unite, but why brand the bride with a conspicuous costume so that any stranger may comment and observe?

So far this is our custom. Men rather despise it. They feel that they would sooner not be on exhibition. They object to the large ceremony in the church with its elaborate decorations, its long line of bridesmaids and ushers and the many guests. They cannot understand why they should be on inspection.
And this is what women call society and give the girls "advantages" therein. Men see through it. They know that in society man is fair prey. They recognize the "managing mamma" at large balls and dances, and usually walk away from the "designing" young women. Since the young people of society do not engage in any other profession they cannot logically object to this game. To marry, men and women must meet. So have grown the games and exhibitions, feasts and dances, the underlying reason of which is to bring together young men and women. Hence it is not surprising that a department called "society" should consist mainly of announcements of marriages. All other announcements were but preliminary to this grand event.
Should women, however, take part in the work of the world, they would meet men naturally and rightly, in working clothes and working manners, and each will know the other far more fully and wisely than is possible now.
This will result in better marriages. The woman will be far more developed as an individual character. She will be larger-minded and a more valuable citizen; she will welcome and appreciate a true marriage, but she will not act as if it were the only solitary event of a lifetime.—Newark Advertiser.

Buttons for Finishing Touch.
Above all things, the button of 1905 is ornamental rather than useful. It is employed to give a finishing touch to an outdoor garment, or to relieve the suggestion of somberness in a house gown, or to trim, like sequins or embroidery, the girdles and stocks of the hour, says the Washington Star.
Extravagance in the button line shows jeweled effects. Buttons composed entirely of rhinestones vary in diameter from a quarter of an inch to an inch and a half. The center is generally a good sized rhinestone, with slender spokes of small, fine rhinestones radiating from it to an outer circle of the small stones.
Again, the stones are set so close together that there is neither mounting nor dress fabric to be seen between them. The rhinestones used for these solid looking buttons are generally very fine and cut with many faces, so that the button sparkles, no matter how the light strikes it. Colored jewels are combined with rhinestones exactly as they are used with diamonds in brooches.
A striking button on marquis lines shows a large jewel, either turquoise, amethyst, emerald, garnet, sapphire, topaz or opal, overlaid with a filigree effect in silver, set with rhinestones. The marquis is in turn encircled by tiny rhinestones, and the button measures nearly two inches in length. These jewels will be matched with the color of the gown; emerald on a green dress, sapphire on blue, topaz on brown, etc., and they will be used in all colors on black velvet.
Sometimes the arrangements of the jewels is reversed. For instance, the center will be a large, many faced rhinestone, from which radiate slender rays of spirals of jewels. These rays are built of wash gold, set with jewels to match the color of the gown, and topaz seems to be enjoying a particular vogue in combination with the new brown cloths. Opal centers, with petal effects in rhinestones are used for velvet dresses and for evening cloaks in broadcloth.
Pearls, rhinestones and opals form the centers of jet buttons, which vary in size from a quarter of an inch to an inch in diameter. These are not for use on mourning gowns, as the jeweled effect is not in good taste for individuals presumably grieving.
A new button which is particularly effective on evening coats in white or pale colors is of tinted horn, ornately carved. The button is about two inches in diameter, and exceedingly flat. It shows a wreath of fine leaves and blooms, shadowing delicately from seagreen to pink. From the lower part of this circle rises an open flower, flat and in full bloom, with a rhinestone center to simulate a dewdrop. This leaves quite a space between the circle of leaves and blooms and the single flower through which the cloth will show.

The Only Chance.
First War Correspondent—Say, old man, I've just got a bundle of newspapers from home.
Second Correspondent—Thank goodness! Now we'll be able to learn something of what is going on at the front.



Maple Cake.
Cream three-quarters cup of butter, add one and one-half cups of sugar, three-quarters cup of milk, three well-beaten eggs and two and one-quarter cups of flour sifted with two and one-quarter level teaspoons of baking powder. Bake in two square cake tins.

Steamed Indian Pudding.
Mix two cups of corn meal, two cups of finely chopped suet, two cups of sour milk, one cup of molasses, a level teaspoon of salt and beat several minutes, then add one and one-half level teaspoons of soda dissolved in one tablespoon of water. Pour into a buttered mold and steam three hours. Or steam in one pound baking powder tins and reduce the time to two hours.

Maple Filling for Cake.
Put two cups of grated maple sugar into a saucepan with three-quarters cup of milk, a rounding teaspoon of butter and bring to the boiling point, stirring all the time until the syrup will form a soft ball. Take from the fire and beat until soft and creamy. Put half the cream on top of the cake and ornament with unbroken halves of walnuts, and to the remainder of the cream add chopped walnut meats and spread between the two cakes.

Indian Pudding Without Eggs.
Heat one quart of milk to the scalding point, then add seven-eighths cup of corn meal slowly, and when cooked thick add one quart of cold skimmed milk, one cup of molasses, a level teaspoon each of ginger and cinnamon and a saltspoon of salt. Stir well and bake four hours. Stir once in a while during the first half hour of baking, then do not stir again. One-quarter cup of chopped suet added to this pudding makes it richer and to most tastes better.

Baked Indian Pudding.
Heat three pints of milk to the scalding point and pour over six slightly rounding tablespoons of corn meal. Add two-thirds cup of molasses and one cup of sugar, two beaten eggs and a level teaspoon each of cinnamon and ginger, a pinch of salt and a rounding teaspoon of butter. Turn into a buttered baking dish and bake half an hour, then turn on one pint of cold milk without stirring and bake three hours longer. Serve with hard maple sauce made with one cup of grated maple sugar mixed with three rounding but not heaping tablespoons of butter. Add no flavoring.

Helpful Hints.
Two or three slices of lemon in a cup of strong tea will cure a nervous headache.
Lemon juice (outward application) will allay the irritation caused by the bites of insects.
A teaspoonful of lemon juice in a small cup of black coffee will relieve bilious headache.
A dash of lemon in plain water is an excellent tooth wash. It not only removes tartar, but sweetens the breath.
Lemon juice is better than any drug or complexion powder for giving permanent clearness and beauty to the skin.
Prairie grass floor covering is more unusual and quite as effective as the universally used Chinese and Japanese kinds. Its cost is the same as that of the best quality of the latter.
An easy method of cleaning elastic stockings or anklets is to rub them well with a clean cloth dipped in warm flour. Keep on applying fresh flour till the articles are quite clean.
Candles burn better and more slowly if they have been stored in a dry place six or seven weeks before using. Soap will go twice as far if it is well dried. It should be cut into small blocks, and these arranged in tiers with spaces between to allow them to dry.
Sugar should be bought in small quantities as it dries and loses flavor if kept; raisins, currants, and candied peel will not keep long. Vinegar soon loses its flavor if kept, and so does Luca oil. Macaroni will not keep, and, soon deteriorate.
Plain-toned Japanese cotton rugs, introduced this season, have all the sheen and thickness so alluring in the plain-toned Wilton carpets and have the fascinating addition of a Japanese signature in white in the corner. They come in a rich leaf green, in blue deeper than Delft, but of a similar nature, and in a glowing ruby tone.
During the last decade, makers of furniture have proved that it is possible to make attractive pieces at moderate prices. If one must practice economy in furniture, get the retail dealer to order "unfinished" chairs, dining table and even a bedroom suite and stain them with some good neutral tint. A dining room "set" of dull green was really common kitchen chairs and a pine table, yet the effect was very good and the cost about one-third of the usual furniture.

Result of a Misunderstanding.
A Missouri paper wound up a complaint to a young school ma'am with a good word about "the reputation for teaching she bears." The next day the young schoolma'am met the editor and chased him down the street with an umbrella, and at every jump in the road she screamed that she had never taught a sex bear bear in her life.—Kansas City Journal.



Child's Party Dress.
Little girls are always charming wearing frocks that fall from the shoulders, giving unbroken lines. This one is especially attractive, and is adapted to dancing school or party wear, but can be rendered simple enough for every day occasions by choosing plainer material. As illustrated it is made of pale pink chiffon veiling, and is trimmed with ecru lace and bandings of velvet ribbon. It can, however, be reproduced in muslins as well as in simple wools and silks, and the frills can be of the material in place of lace. The frills over the shoulders, together with the straps, are exceptionally becoming in addition to making a decorative effect.
The dress is made with a shallow yoke, to which the full fronts and backs are attached. When made high this yoke is finished with a standing collar. The straps and frills are arranged over the shoulders and the closing is made at the back. The sleeves are arranged over fitted foundations and can be finished with frills in elbow length or with deep cuffs that extend to the wrists.
The quantity of material required for the medium size (six years) is three and three-eighths yards twenty-seven, three and one-eighth yards thirty-

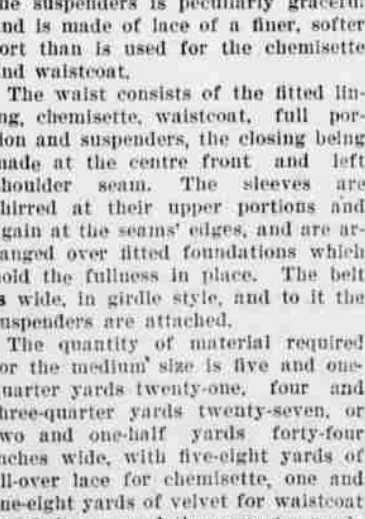


FANCY WAIST.

A LATE DESIGN BY MAY MANTON.



illustrated the material is champagne colored chiffon veiling combined with chiffon velvet and ecru lace, but there are many others that can be substituted. The little frill that falls below the suspenders is peculiarly graceful and is made of lace of a finer, softer sort than is used for the chemisette and waistcoat.
The waist consists of the fitted lining, chemisette, waistcoat, full portion and suspenders, the closing being made at the centre front and left shoulder seam. The sleeves are shirred at their upper portions and again at the seams' edges, and are arranged over fitted foundations which hold the fullness in place. The belt is wide, in girde style, and to it the suspenders are attached.
The quantity of material required for the medium size is five and one-quarter yards twenty-one, four and three-quarter yards twenty-seven, or two and one-half yards forty-four inches wide, with five-eighth yards of all-over lace for chemisette, one and one-eighth yards of velvet for waistcoat and belt, one and three-quarter yards of lace edging and three-quarter yards for frill as illustrated.



PARLY DRESS.

About Negligees.
Negligees should always be made of fabrics easily cleansed, for certainly in this garment, above all others, its charm lies in its freshness. Albatross and challie are two wash-wool materials which make most graceful bath and lounging gowns, when cut kimona style with several rows of shirring forming the fullness from the shoulder. A long rose pink kimona of soft albatross was finished with a two-inch band border of Dresden warp silk of a tiny rose pattern, and a white ground chaille was scattered with blue morning glories. Pongee is another wash material that is good for negligees.
A Charming Costume.
A charming black chiffon velvet costume shows a narrow empiement of sapphire blue velvet around the shoulders just below the yoke of point lace, which is not over two inches in depth. The stock is of this same exquisite lace.
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There Was a Little Girl.
There was a little girl named Nan, Nan, Nan;
On her two little feet she ran, ran, ran,
In her two little shoes of tan, tan, tan,
And she danced her with a ran, fan, fan!
—Pauline Corrington Bovee in Little Folks.

The Postman.
For this game all the players, except two, seat themselves in a circle. One of the two left out is blindfolded and is called the "Postman," the other is called the "Postmaster General." Each of the players seated in the circle chooses the name of a town, which the "Postmaster General" writes down on a slip of paper, so that he may not forget it. He then calls out the names of two towns, thus: "The post from Aberdeen to Calcutta." At once, the players who have taken those names must change places, and while doing so the "Postman" must try to catch one of them. If he succeeds in doing so he takes his place in the circle, having chosen a town for his name, and the one caught becomes "Postman" in place of him. Sometimes "general post" is called, when all have to change places, and the "Postman" is then almost sure to gain a seat.—New York Evening Globe.

Behold a Monkey.
An amusing little game for boys and girls, one which will produce much laughter and fun, is explained here. Let some boy of the party pretend to be a magician, claiming to be able to show each guest any animal he or she wishes to see. The guests, all save the boy acting the part of the magician, are invited to leave the parlor, entering an adjoining room. A girl assistant stands at the door and calls one person at a time into the parlor, closing the door securely again so that the as yet uninitiated may not see the fate of their fellows.
On entering the parlor the boy or girl is asked by the magician:
"What animal do you wish most to see?"
The person mentioned names some animal, maybe a monkey, whereupon the magician says: "Close your eyes tightly, please." Then he quickly removes a small mirror from the inside of his coat and holding it in front of the subject's closed eyes, he commands: "Behold the monkey," or naming the animal, of course, asked for. The girl or boy opens his or her eyes to gaze at his or her own image, and the laugh is indulged in at the said one's expense.
Then victim No. 1 is allowed to sit down and enjoy seeing each guest in turn sold in the same ridiculous manner, and as the crowd of spectators becomes larger the merriment becomes greater, for all the boys and girls present enjoy most keenly seeing their friends turned into animals at the pleasure of the magician.

A Butterfly Party.
A pretty amusement, much in vogue among art students, is what we have to suggest for the making of a butterfly party.
To prepare for this unique entertainment, give a few tubes of oil colors, say, one each of white, crimson, lake, vermilion, yellow, green and blue. This seems like a good many to provide, but while a great variety of colors is needed to produce the very best effects, satisfactory effects may be produced with three or four.
You will also need a palette knife, two or three paper cutters or fruit knives and a number of sheets of heavy white note paper.
Give each guest a sheet of the note paper and instruct him to fold it in half. Then, having opened it again, he must put a little of each of several colors together on one side of, and close to, the fold, half way from edge to edge of the sheet of paper and fold the paper again down over the paint.
Now, with a paper cutter or a dull-edged fruit knife, let him press the paper over the paint so as to spread the latter upward and outward to form the profile of a butterfly's wing. Then he should press downward to form the lower wing, being guided in the work by holding the paper up to the light now and then to see in what shape the colors are spreading.
When all the guests have finished, the papers should be opened and a beautiful butterfly of many colors will be found in each. If a good deal of paint is used, beautiful markings will be produced, with ridges and corrugations that make the butterfly look quite natural.
At the close of the work a vote should be taken as to whose butterfly is the best, and a prize awarded accordingly.
If it is impracticable to get a variety of colors, a pretty effect may be produced with white paint and paper in dark tints. The result will be a number of really beautifully white butterflies, showing effectively on a colored background.
The butterflies made during the evening may be taken home by the guests or left with the hostess as souvenirs of the occasion.—New York Evening Mail.

How He Was Found Out.
When Teddy was a little boy, somebody gave him a pretty gray squirrel for a pet. He was so pretty and so graceful in all his motions that Teddy called him Frisk. Teddy's papa made

a nice little box for him and fastened it securely to a branch of a maple tree, so that he might have a house all his own.
When the squirrel first came to live with Teddy he was shy and very much afraid of strangers, but when he found no wanted to hurt him, he was quite willing to be friends with everybody. He liked Teddy best of all and the two spent many happy hours playing together. Sometimes he would scramble up Teddy's back and take a ride on his shoulder. Then he would dive into his pockets to see if there were any peanuts in them.
He was very fond of corn. Once when Teddy forgot to feed him he stole an ear out of the pony's manger and taking one end in his mouth, ran lightly along the fence and up the tree to his favorite nook. There he sat and nibbled at the kernels, holding the ear with his queer little hands and stopping now and then to scold Teddy who stood watching him. When he had finished his dinner, he crowded the ear down in a crotch of the tree, so he might save it for next time.
Early in the summer he began to keep a sharp outlook for nuts to bury. If Teddy gave him more than he wanted to eat at one time, he slipped away and hid them.
"He never can find 'em all again," Teddy said to his mamma. "He's got nuts buried all over our yard. He don't know where they are, I'm sure."
But Teddy was mistaken. Frisk did know, and sometimes he dug them up to eat. This is the way he buried them. First he made a little three-cornered tear in the sod, then he pushed the nut under and patted it down with his left little paws until you might look very closely and never guess that a nut was hidden there.
If he could not get nuts he would bury the ripe seeds from the maples. A large hickory tree grew close to the side of the house, and when the first frosts sent the nuts pattering down in showers he worked with might and main. There were no more moments wasted in chasing the blue jays whom he delighted to tease.
"Where does he put so many?" asked Teddy. "He can't bury them all. The front yard would not begin to hold them."
Frisk looked up from the nut he was eating and chattered something which Teddy could not understand. He shook his finger at his little chum.
"You little rogue of a squirrel," Ted said, "I will find your storehouse yet."
But he did not, although he hunted high and low. Frisk would watch him when he peeped into odd places, with his tail curled gracefully over his back and his black eyes fairly dancing with mischief. Then he would pick up a nut right before Teddy's face and whisk away up the tree with it.
So the pleasant autumn days went by until the nuts were all gathered. Teddy had long ago given up hunting for Frisk's hoard in looking forward to Thanksgiving day. And when it came at last, bringing with it all of Teddy's aunts and uncles and cousins to spend the day, he had so many other happy things to think about that he quite forgot his little friend.
The long beautiful day passed all too quickly. The cousins who were staying in the house gathered about the fireplace in to crack nuts and tell stories. It seemed as if they had hardly begun before the clock struck nine.
"Come, laddies," said Teddy's mamma, "keep your stories for another time." She looked down into their eager, pleading faces and a happy thought came to her.
"Forward, Bedtime Brigade, march to your tents," she said, gaily.
The boys laughed and fell into line, two by two and marched to the tune she hummed. At the head of the stairs they halted.
"Let me see," said mamma, "where shall I quarter you all? Oh, I know, Joe and Harry may share Ted's room. Then Ted and Ralph and Roy can sleep in the big bed in the spare room. Come, my soldiers," and she led the way.

The bed in the spare chamber was a big, old-fashioned four-poster that would easily have held a dozen boys. The three thought it was great fun to have it all to themselves. They played that they were real soldiers who had reached camp after a long and painful march. But when Ralph as scout crept under the covers first, his feet touched something round and hard.
"Why, Ted!" he exclaimed, "Have you been hiding your marbles in here?"
"Marbles!" said Teddy, his eyes big with surprise. "No, why should I?"
Then Ralph threw back the quilts and they found, what do you suppose? Why, Frisk's winter supply of nuts. The little rogue had slipped in through an open window and hidden them in the very last place that Teddy would ever thought of searching. Don't you think that a bed was the queerest place in the world for a pantry? The boys did and they wondered how Frisk happened to choose it.—Pearl Howard Campbell in The Indianapolis News.

Plenty of Time to Rest.
Julian Mitchell says that an actor who belongs to one of his companies went to a little hotel in the Adirondacks late in June to wait until the opening of the season. Through some mistake a call was placed opposite the actor's name for 6.30 one morning, and at that hour he was awakened.
The porter who did the calling was so resolute about it that the actor donned his clothes and went downstairs, where he was told that breakfast would not be ready in an hour or so.
"Why in thunder did you awaken me?" demanded the actor. "Here I am dressed at 7 o'clock, and I have nothing to do until September."—Sunday Magazine.