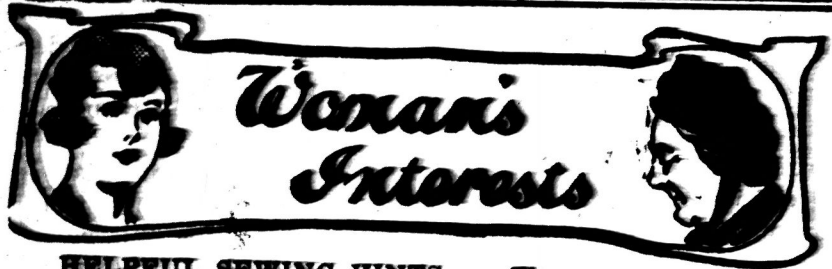


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## HELPFUL SEWING HINTS.

The heavy part of Irish crochet should not be discarded merely because its mesh has become worn. It can still be used as an ornament for sofa pillows, bureau scarfs or doilies. Cut away the mesh and baste the design to the article on which you wish to apply it. Sew with fine thread over and over to material and then cut away back within the outline. The ornaments should be arranged in an artistic manner and the articles finished to correspond with the color.

Monograms, which are so stylish at present, can be made very attractive on heavy material if silver or gold thread is used. An old monogram cut from a garment can be used as a model, and gold or silver cord, commercially known as bullion, is used. Procure the best quality and it will not tarnish or ruff even if used for years. You will also need gold and silver thread which comes numbered, as sewing silk, and is used in the same way.

To make the monogram, outline the design in a contrasting color on the article to be embroidered. The bullion is cut in the desired lengths and is applied by sewing through the hollow part as in bead work. Study the effect produced by laying the pieces of bullion on the material before sewing them, thereby saving time. Different lengths and arrangements produce different effects. When the design is finished remove the outline threads and press carefully with not too hot an iron.

When making dresses with kimono sleeves, stitch a straight piece of the material or a piece of tape the length of the seam.

This prevents the seam from tearing across under the arm and also keeps the sides of the garment from sagging.

When making children's bloomers, stitch a piece of cloth, face to back, on the flat material, on the inside seams. It should extend from the edge of the cloth toward the centre about three inches. The portion of the garment near the inside seams is always the first part to wear out, and if it is made double at first it is a very simple matter to hem down the frayed edges.

By far the best material to use when padding scallops in embroidery is tubular corset lacing. Eyelet holes can be worked more easily if the lacing is laid over a piece of soap and the stiletto pushed through into the soap.

The soap makes a firmer foundation and when laundering the article it helps to remove the stamped outline. In order to use one stitching instead of two in French seams, place together the seams to be sewed, having the right sides out, and then put them through the medium hammer. This makes a good neat finish and strong enough for ordinary wear. Where there is heavy strain two stitchings will be needed.—F. H.

## GOOD TOOLS.

Good cookery depends upon the correct measuring of materials used. Therefore, the housewife should provide herself with a good measuring cup, plainly marked. For the purpose of keeping fine flour, sugar and other necessities she will find nothing more satisfactory than the various sizes of glass jars and dishes with tight-fitting covers.

To make sauces and cereals every housewife needs a double boiler where the upper section fits well into the kettle part. For cooking of puddings she will find she obtains good results by using an earthenware dish.

Many a cook would save herself numerous burns if she cooked her meat, eggs and other things in the right-size frying pan. In this way the fat can spread out, instead of jumping and burning her.

Gem pans that have each section quite deep will bake better muffins than those with shallow openings.



## A YOUTHFUL EVENING FROCK.

4935. Chiffon and metal embroidery is here shown. The style will be attractive in crepe de chine with lace or embroidery. Swansdown, fur or bands of ostrich would be very effective for trimming at the free edges. This frock may be finished with or without the sleeve puff.

The Pattern is cut in 4 Sizes for Juniors and Misses: 14, 16, 18 and 20 years. A 16-year size requires 3 1/2 yards of plain material 40 inches wide and 1 1/2 yards of embroidery or lace 9 inches wide, if made as illustrated. Without the sleeve puff 3 1/4 yards of plain material will be required. The width of the skirt at the foot is 2 1/4 yards.

Pattern mailed to any address on receipt of 20c in silver, by the Wilson Publishing Co., 73 West Adelaide St., Toronto.

Send 15c in silver for our up-to-date Fall and Winter 1924-1925 Book of Fashions.

## PARTY FAVORS.

Often times the country woman gives little parties for her children, but it is sometimes impossible to get attractive favors because there is no place near to buy them. One woman got around this by making little cozy ones and women. Very crude imitations of a human being delight the children and the accustomed recipe may be used. Roll the dough thin and cut out the figures with a sharp, well-fluted knife—or cutter if you have it. Bake on a greased and floured pan until brown. Mix sweet chocolate and apply features with a toothpick. Bits of ribbon were collected about the faces and each cozy girl was given a small and each boy a small with a bright-colored head for a stiletto.

# "When Hearts Command"

By ELIZABETH YORK MILLER

"When hearts command,  
From minds the angest commandings depart."

## CHAPTER XLII.—(Cont'd.)

"I'm coming," Hugo panted, as he set his foot on the broken masonry and began to draw himself up. It was like a ladder for stoopiness, but not nearly so easy to climb. Tito, left deserted at the bottom, sat on his haunches gazing up wistfully, his tongue lolling, his fat little body heaving in quick pants. Tito's figure and size were against him. He was too small and corpulent to follow his master any farther, and presently a dull, sad sense of resentment took possession of him. This was a mean trick, if you like, leading him on to think they were going to do something heady and adventurous together, and then abandoning him at the foot of an impossible wall.

"Come on, Tito," gasped Hugo, looking down from the height he had achieved. "You could manage it, old fellow, if only you'd try."

But Tito couldn't manage it, not in the very least. He put his forepaws against the wall and began to scratch and cry.

"All right. Stay where you are," said Hugo. "Little coward!"

Jean stirred and then drew herself up on one elbow, staring about blankly. It was very dark in the cave, but outside the air was filled with ghostly white light. The fire had died down completely, and there was nothing to be seen but the wall and the wall and the wall.

There it was again—Tito, barking and howling in the same way he had wakened her the night Hugo pitched over the balcony.

"Hector," she said, bending down and shaking him, "where's Hugo?"

Gaunt got up still heavy with slumber, and they crouched along hand in hand until they could stand upright in the open.

"Oh, look!" Jean cried in a terrified voice. Gaunt followed the direction she pointed.

There was Hugo in the white moonlight dancing madly on the high wall of the tower.

Out of consideration for the woman, Gaunt stifled a natural exclamation that rose to his lips. The sight of that madman careering on the ruined wall was enough to inspire highly-colored invective.

"What are we going to do?" Jean cried, wringing her hands in helpless anguish.

Through it all Tito kept up his furious barking, interspersed with wails, and then the tethered mules joined in. Carlo came plunging up from the cave where he had buried himself, inquiring what was the matter. Gaunt pointed to the sky-line and the dancing silhouette.

"Dio mio!" gasped Carlo. "But what are we to do? The signor is mad—mad!"

Jean stepped into the open space in the middle of the big ruin. The moonlight streamed full upon her as she reached out her arms.

"Hugo, Hugo—come down at once! Hugo, do you hear me? Come down, I tell you. You'll fall and be killed if you don't. Hugo, come down! Be very careful. . . . Dear Hugo, please come down!"

But Hugo paid no more attention to her entreaties than he did to the little breeze that ruffled the ivy.

"I'll have to go up and fetch him," muttered Gaunt, very grim.

Jean clutched his sleeve.

Again Carlo exclaimed: "But you would be killed, signor!"

"Tito, come here," Gaunt commanded. The little dog's clamor was most disconcerting, and deafened their attempt to claim Hugo's attention. But Tito was not to be silenced so easily. He was high up above their heads on the bank of rubbish and stones at the base of the tower wall. Carlo crawling up to get him. Until that barking ceased it seemed impossible to make Hugo hear.

Carlo threw a stone and a few choice words at Tito. There was a yelp and a whine, and the little dog came slithering down, growling on his belly away from Carlo to seek shelter behind Jean's skirts. She stopped, then patted him. "Now you be quiet." She called again: "Hugo, please come down. You'll fall. It's very dangerous up there. Please come down, dear."

from the top of the wall, playfully peeted him.

"I'm captain of the castle, now!" Hugo cried gleefully. "I'm holding it with the little green men. Look out for yourself!"

The advice was needed. One of the stones caught Gaunt on the forehead and produced a bad cut from which the blood streamed into his eyes.

"Come back, Hector, he'll kill you!" Jean implored.

Carlo knew another way around, and silently he began to climb the wall from the opposite side, trying to time his approach to coincide with Gaunt's. If it were successful, Hugo would find himself taken at the rear as well as in front. This manoeuvre escaped him, his entire attention being focussed on Gaunt.

Gaunt paused half-way up and mopped his blinded eyes. Hugo was now about 20 feet above him.

What do you mean by it? You've cut open my head. Now sit down on that wall and wait quietly until I come for you. Do you hear me?"

Hugo drew in a sharp little hissing breath. A shudder shook his frail body, and he began to cry.

"I didn't mean to hurt you. I'm sorry, Hector. It was only my fun. That's all right, all right." (Oh, what a relief!) "Now do you think get down the way you came up?"

Hugo's mood had changed with startling suddenness. Perhaps all the little green men had scampered away and left him quite alone on that giddy height.

"I can't get down!" he wailed. "Oh, I'm so dizzy. I shall fall and be killed. Oh, what shall I do?"

Jean watched them in silent agony. Every now and then she reached down and patted the whining dog who stood shivering beside her. Tito seemed to know what was going on. His fat little body bristled with apprehension.

"Sit down and hold on tight," Gaunt said. "Carlo and I will get you down." He began to climb again.

Carlo, younger and more agile, had got to the top by this time from his side, and was working along the slim, perilous height towards Hugo, but it was very difficult. He had to fling himself across the tower embrasure and crawl up the wall like a fly. How he managed it, no one but himself could say.

Hugo was now crying and babbling like a child. He could not stir a hand or foot, he said; he was overcome with mountain sickness. He was going to fall.

"Help, help!" he cried, in a feeble, frightened voice.

But Carlo, coming up from behind, startled him, and his mad changed again. He was now mad with terror and objected to a hand being laid on him.

"Don't touch me!" he yelled. "Don't touch me, or I'll kill you!"

"Leave him alone," Gaunt called out to Carlo. "Now then, old chap, it's perfectly easy. Just you slip along towards me."

"Get away! This is my castle. I'll kill you if you come any nearer. . . . He began to sway backward and forward, his hands pressed to his head. It was a terrible sight for the watcher below. She covered her eyes. This was the end. A prayer rose to her lips—intercession for poor, mad Hugo: "Oh, dear God, don't let him die such a death."

She heard a scuffle and then a rumbling fall of masonry. It was impossible not to look in spite of what there might be to see.

Hugo was still swaying on the wall, but Gaunt had reached and caught hold of him. Some of the ruin had broken under Carlo, and he had all he could do to attend to himself. She could hear his boots scraping for a foothold and his heavy breathing. There were no words, now. Hugo was strangely silent. He looked like a sack of meal as Gaunt lifted him and hoisted him on to his shoulder.

There was a scramble, the fall of more stones, the scratching and scraping of Carlo's boots, a slithering down, and Carlo, with a groan of thankfulness, dropped to safety amid the pickers and rubbish at the bottom. Picking himself up, he crawled around to the foot of the wall to meet Gaunt, who—with his burden—had begun the difficult descent.

It was then that Jean experienced

that imperative need for the daughter who had become alienated from her. She felt herself sinking into blackness, and Alice's name leapt to her lips and cried itself to the night: "Alice—Alice—I want you—I need you!"

She sank down half-conscious and little Tito began to lick her face and hands. (To be continued.)

### When Bones Are Broken.

A woman fell and broke a leg just above the ankle. The bone was splintered in several fragments and one fragment had pierced the skin. She was carried down a winding stairway three flights, put in the ambulance and taken to a hospital. At the hospital she was removed from the ambulance, carried on a stretcher, and put in bed. At no time was the leg splinted until the dressing was applied in the operating room.

In getting her out of the house and down the winding stairway, it was not possible to make use of the full length stretcher carried on the ambulance. Fortunately, the woman was conscious and mentally clear and she held her foot in position with her hands. Otherwise, the jagged ends of the fractured bone would have done a good deal of cutting during the transportation ordeal and especially when the winding stairs were being negotiated.

The essence of first aid is to see that the victim of any accident suffers no further injury while awaiting medical aid. A person with a fracture or even seriously suspected of having a fracture, must not be transported until the bones fractured have been splinted. This splinting, done to protect the soft parts against the cutting ends of fractured bones, is not a final dressing. The material used is any suitable object which is available—a board, a walking stick, an umbrella, a broom handle—anything.

Even after the splinting has been done, lifting must be so done as to protect the soft parts against cutting by the jagged bone.

The injured person should be protected from the nervous shock that often follows a fracture. Keep the patient warm by wrapping in warm blankets and by hot drinks.—R.G.

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