

Woman's Realm -:- Social and Personal -:- Fashions -:- Literature

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What the Fashionables are Wearing

Illustrated Dressmaking Lesson Furnished With Every Pattern

By Annabelle Worthington



comfortable flaring fullness. Sheer woolen prints, canton crepe and flat crepe silk are excellent mediums for this slender model. Style No. 544 may be had in sizes 14, 16, 18, 20 years, 36, 38 and 40 inches bust. Size 16 requires 3 1/2 yard of 35-inch contrasting. yard of 35-inch contrasting. Be sure to fill in the size of the pattern. Send stamps or coin (coin preferred). Price of pattern 15 cents.

No. 544. Size

Name

Street Address

City

State

Etiquette

By Roberta Lee

Q. What is the proper amount to tip a porter who carries the bags to one's seat in a train?
A. A dime or a quarter, according to the distance and the weight.
Q. Where should the spoons be placed on the table?
A. At the right of the knives, hollow-side of the spoons upwards.
Q. When a new employee enters an office or store, is it obligatory to introduce him to the other employees?
A. Not obligatory, but courteous.
Conceded Amateur—I learned to play the violin when I was 8 years old.
Crusty Professional—Indeed! How old were you when you forgot?

There is something always so attractive about trim tailoredness, particularly for early Fall for town. This model also will have special appeal for high school or for college wear. It has the modish flat neckline and deep flaring cuffs. Inset bands accentuate slimmness through the moulded neckline. The skirt displays



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MERCURY HOSIERY

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PROWSE BROS., LIMITED
Charlottetown

Dorothy Dix Letter Box

Are Good Clothes Needed to Achieve Success? Young Wife Who Misses Gayety of Her Childhood Home—Shall an American Girl Wed an Oriental?

Dear Miss Dix—Is there any way to make a man spend a little money on clothes for himself? My boy friend is only making \$115 a month and, of course, it takes a great deal of that to live, but he only has one suit and that is four years old and worn and shabby. His overcoat is dreadfully shabby and his shoes and hat aren't nice. I know he would get along better in business if he didn't look like a tramp, but I don't want to hurt his feelings and make him think I am ashamed of him, because I am not.

MARGARIE.



Answer:
Of course, on your friend's income he can't look like a ready-made clothing advertisement, but he should be able to dress better than he does, and if he has to economize somewhere he had better cut down anywhere else than on his back.

It is a queer thing that a great many men never understand the psychology of clothes. They think that it doesn't matter how they look. They quote glibly that the coat does not make the man and are very scornful of those who judge a person by his appearance. They say that what matters is what is inside of a man, not what is on the outside of him.

Which all may be true enough theoretically, but in reality we are all judged by our appearance because that is all that the general public has to go by in the first place, and if that isn't sufficiently attractive they pass us up.

They don't take the trouble to delve down and see what is on the inside of us. Of course, a true heart may throw under a soiled shirt and a wonderful brain function in a head that needs a haircut and a lovely soul inhabit a body that has a dress of the vintage of five years ago, but the general public would be likely to ignore them and choose as companions men and women who were more familiar with the laundry and the barber shop and the specialty shop and pleasanter to look at.

Of course, genius may dress as it pleases and be as down-at-the-heel as it likes, but as we have any doubt about our possessing the divine affatus we do well to follow the styles.

And, after all, judging people by their clothes isn't as silly a test of character as it seems, for we unconsciously express ourselves in the way we dress. A man who is shabby, for instance, shows that he is one of three things: That he is down on his luck. Or that he is lazy. Or that he lacks a proper appreciation of the world's opinion.

Sometimes a man is shabby because he is unfortunate. Through no fault of his own he has lost his position, but this type of shabbiness is recognizable at a glance because although his clothes may be threadbare and his boots broken, his clothes are clean and pressed and his shoes shined. He has done the best that he could to keep up appearances, and if I were an employer I would give that sort of man a chance. He's almost sure to make good.

Then there is the man who is shabby because he is lazy. He works only enough to make him a bare living. His clothes are of cheap material because he wouldn't put in the extra effort required to buy a good quality. His shoes are unshined. His trousers sag at the knees. There are grease stains on his coat and waistcoat because he is too indolent to even keep himself clean, and if I were an employer I would never give a job to that sort of shabby man. He will never stick to his work a day longer than is actually necessary and will do only as little as he can get by with.

And there is the man who is shabby just because it is the easiest way. It is a bother to have to dress up and keep himself shaved and his clothes pressed and his shoes blacked and so he doesn't do it. And old clothes are more comfortable than new ones and so he sticks to his until they actually fall from his back. And he is vain enough to think that he is so attractive that people will pine for his society no matter if he looks like a human scarecrow.

If I were an employer I would never hire that kind of shabby man because he is the sort that will get into a rut and never get out of it. He lacks initiative and push and he will never get anywhere in the world.

Then there is the man who is sloppy and whose clothes always look as if they had been flung on him. His trousers are always too long and his coat sleeves too short and he is likely to have a coat on of one suit and a waistcoat of another and breeches of a third. He is the sort of man who has no head for detail and whose work is done slap-dash. If he is a clerk, he gets his customer's address wrong; if he is a book-keeper his accounts never balance; if he is a stenographer, his letters are full of mistakes and erasures.

And there is the man who is always about three years behind the fashion. He wears tight trousers when every one else is wearing balloons. He sticks to silk shirts when others are wearing cotton. His hat brims are always too narrow or too wide. He is the man who never catches on to a new idea in business until after his competitors have played it up for all it is worth.

Besides clothes showing a man's character, they also affect his morale. A man's knowledge that he is shabby takes the spunk out of him, while the feeling that he is well dressed gives him self-confidence. Somebody has said that there is more moral support in a coat that fits around the neck than there is in the strongest moral principles and it is true.

Also it is true that nothing succeeds like success, and the man who wants to be prosperous must look prosperous. Of course, we all ought to help the down-and-out, but we don't. We help the man who looks as if he could help himself.

So you are right in urging your friend to get him some good clothes. They are a necessity for a man.

DOROTHY DIX.

(Continued on Page 11)

Baby Used to Lie Awake Nearly All Night. Healed by Cuticura.

"Eczema broke out in a rash on my baby's face, neck and head, and formed wet, sore eruptions behind his ears. It itched awfully, causing nearly all night. He was restless and fretful and used to lie awake nearly all night.
"I tried different remedies but they did not do any good. I began using Cuticura Soap and Ointment and in about a week the eruptions began to heal, and after using two cakes of Cuticura Soap and two boxes of Cuticura Ointment he was completely healed." (Signed) Mrs. N. Brown, Box 74, Elm St., Paris, Ont., Oct. 17, 1930.
Soap 25c, Ointment 25c and 50c, Talcum 25c. Sold everywhere. Sample each free. Address Canadian Depot: J. T. Walk Company Limited, Montreal.



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Dining-room Pictures

Art critics are constantly asked as to the "proper" picture to use in a dining room . . . as though the choice of pictures could possibly be regulated by a code of ethics other than that of common sense and good taste.

That picture is "proper" for the dining room which is beautiful in that room, whether it be even to the remotest degree related to the subject of food or not. We seem to have formed the idea that it is necessary that pictures for this room should suggest the purpose of our three times a day presence there. Let us forget that limitation and be guided in our choice by what is in keeping with the spirit of the room, its colors and the type of its furniture.

Maintain Your Health TAKE REGULARLY Scott's Emulsion

Escalloped Potatoes

Escalloped potatoes correctly made are especially nice served with meats, such as chops and steaks—in other words, meats which demand no heavy gravy. They are best baked in a casserole, and should arrive on the table with a crisp top butter crust. Start them in a strictly cold oven and bake slowly. If you are able to give them a time allowance of an hour and a half you will be rewarded by meaty, firm and moist potatoes with an invigorating brown butter top. Never stir them, for stirring makes a messy dish of potatoes. And, if you want to prevent a scorched tongue at dinner time, remove the casserole from your oven five or ten minutes before serving.

An excellent thing to remember about escalloped potatoes is the fact that they are a foundation for a tasty luncheon dish of left-overs. The last chop or two sitting on the platter in the icebox may be added to the remaining potatoes, with a little milk, and warmed slowly in the oven. Shred the chop, but don't mix it too vigorously with the potatoes. The latter can be warmed, also, without the meat, but with milk and a cooked vegetable or two that you may have on hand. Season with your best, chef-like touch, and you know how good that is.

Escalloped Potatoes
7 medium-sized potatoes
3 tablespoons flour (generous)
3 tablespoons butter
3-4 teaspoon salt
2 cups milk
Pepper to taste
Peel the raw potatoes and slice in one-eighth inch slices. Place these in layers in a casserole or baking dish. Sprinkle each layer evenly with flour, salt and shredded butter. On the top layer omit the flour, covering only with butter. Cover all the potatoes well with the milk. Season with pepper. Bake slowly for an hour.
Yield: Six servings.

SALMON SALAD
1 can salmon
3 stalks celery, diced, or
2 pickles, diced
1 head of lettuce
2 hard cooked eggs
Mayonnaise dressing
French dressing
Cucumber sliced
A red salmon makes the most attractive salad. Remove the bones and two forks. Add the celery or pickle, then just enough mayonnaise to bind together. Pile salad lightly onto crisp beds of lettuce. Garnish with slices of hard cooked egg and pieces of cucumber dipped into French dressing.
Yield: Five salads.

Sandal And Moccasin First

Men Avoid High Heels After Period of Trial

Ever since man has become a biped, or as far back as historical records show some sort of foot gear was adopted of more or less elegant tendencies. In all probability the earliest humans who adopted a covering for their feet did so not for style but in order to overcome the obstacles and assured himself of swifter and surer footsteps.

The first samples are in the shape of sandals or moccasins and the early Egyptians wore a miniature leather shoe with a miniature with leather thongs to the ankle. The sandals became more elegant as the human family trod the terrestrial globe in later periods and we find the sandal as adopted by the Romans to be of various kinds spiked soles with intricate leather strappings reminding one of the football boot we are accustomed to seeing on our athletes. A more boot-like sandal which wrapped around the foot and reached up to the ankle with the toes free was doubtless, a mode worn by the Centurians.

SOME QUIANT STYLES
Evidently man felt the need of something more substantial than a mere sandal and the next step shows toes with cut-outs much as we treat the children's sport sandals of today. Heels and toes next appear in shoe form and their variety extends from the simplest form of Saxon shoe worn in the tenth century it being perhaps the first real shoe on record.

Our ancestors of the good old days seemed to have a comforted idea of the shape of the human foot because we find even to the fourteenth century a peculiar cut to the toes. Sharply pointed and extending far beyond the foot there must have been considerable discomfort in making any sort of effort to proceed in other than a most leisurely manner. This pointed toe persists in appearing right on until late in the sixteenth century when we discover a sharply pointed buttoned shoe with a high heel, the whole surmounted on a flat base. The high heel existed in the sixteenth century also in mule form. From this period we come to a more familiar type of footwear and one of Mary Queen of Scots little slippers shows a high heel with a buckle and tongue of rather heavy dimensions. Queen Elizabeth's shoes, or riding boots, look quite familiar, laced up to almost reach the knee. In the same century, and towards the later part of that period, gentlemen sponsored a rather elegant type of footwear with large pom-poms at the closing. The seventeenth century, Charles the First riding boot shoe has a style of its own with a flat square heel shown on the shoe and bright colored pom-pom. The riding boot here takes unto itself elegant proportions with cuff effects at the top and ankle.

EXTRAVAGANT LINES

Military boots have a romantic aspect in the earliest early stages and the cavalier boot of the seventeenth century grew to such enormous proportions that it more or less resembled a petticoat hem. Charles the Second period leaves a record of a gentleman's shoe extravagantly cut as to its upper proportions where it flares to fully four times the width of the leg and is faced with a fluting of lace. Riding boots for men of the eighteenth century show a colored lining with a tasse attached. Ladies footwear is expressed colorfully and fantastically throughout the ages, with very high heels, or with a most diminutive French heel hardly worthy of such a name. Contrary to our present day mode we find, in the eighteenth century, that gentlemen wore an extremely high heel, nothing like it in fact is worn today by the smartest most up-to-date flapper.

Chinese footwear and shoes of the Turkish women were varicolored and queer in shape, and an Indian shoe bears record of early history when the pointed toe was the mode, but in this case, the toe itself performs a perfect circle over the foot and is finished at the end with a ball. INSTRUMENTS OF TORTURE
The encyclopaedia states that the boot was an instrument of torture used in Scotland and elsewhere, and this mode of exorbitant information from prisoners was declared illegal by the British Parliament in 1706. (Continued on Page 11)




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Paris Styles

By MARY KNIGHT
(United Press Staff Correspondent)

PARIS, October 7.—(U. P.)—If you happen to have the idea that you can "get by" this winter without an reference in your wardrobe to Empress Eugenie or the days of yore, try and get rid of it as soon as possible or else be prepared to pass the next six months in oblivion and chagrin.

You can be very subtle about such references, however, which proves that you really know how to adapt them to the modern mode. An outfit that embodies more suggestion than actual adaptation of 1860 fables is by Worth. A suit in grey stockinette trimmed with grey astrakhan and worn with a narrow patent leather belt and a black felt hat trimmed with a quill feather has all the lines and fitting the body snugly demanded of the modern maid, and yet it has the right flare in the right place to hint at the days when laced corsets and buffed petticoats hid beneath similar flares and pinched in waistlines.

Another such suit is made of a new material, velvet stripes on cloth, the ermine-trimmed jacket worn over a lettuce-green or orange frilled blouse. A black velvet hat trimmed with white birds' heads in a little cluster of four shows the importance of fur and feathers, especially when silhouetted against a dark background.

You'll like this Recipe!



Orange Bread Pudding
1 1/2 cups St. Charles Milk
1 1/2 cups water
1 cup fine bread crumbs
2 eggs yolks and 1 whole egg.
1/2 cup sugar
1/2 teaspoon salt
Juice of two oranges
1 tablespoon lemon juice
Grated rind 1 orange
2 egg whites, well beaten
4 tablespoons granulated sugar
1 tablespoon melted butter
Dilute the milk with water and bring to scalding point. Remove from fire, add the bread crumbs and let stand until cool. Blend the eggs, sugar, butter, salt, fruit juice and rind and stir into the bread and milk mixture. Pour into a buttered pudding dish. Cover the top with a meringue made with the beaten egg whites and four tablespoons sugar. Brown lightly in a slow oven.
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