

# TYPES

By SARA MOORE.

## The Daughtery Worm.

Mary's face, returned to the pulpit, was attentive—even anxious. She was just as conscientious when it came to sermons and prayers as she was about baths and toothbrushes.

Mrs. Elmin, elegantly relaxed in her corner of the pew, regarded her daughter with an unseeing glance and a vague smile of satisfaction. Mary was the reward of her maternal vigilance, a reservoir of conventionality, an ideal of copy books, an automaton animated by platitudes. No other mother in the congregation could rejoice in a child so obediently intent upon doing her duty toward the preacher.

In manner as well as spirit, Mrs. Elmin's own churchliness was less scrupulous. She was regular, punctual, generous, but her religion was flavored with patriotism.

"People of our standing must set a good example to others," was her attitude. Mary followed the minister's words like a very determined little hound after particularly spicy quarry. She knew that salary he drew and it led her to believe that what he said must be of spiritual importance and that if the discourse seemed to lack point or sequence it was due to her own stupidity.

She sat forward, her fingers lightly clasped over her hymnbook, mild eyes never wavering. She might have gone on to "lastly" without moving if her mother had not started suddenly and sent a book crashing to the floor.

Mrs. Elmin was rigid. She made no move to accept the book her daughter retrieved. Anger, disbelief, disapproval settled on her finely wrinkled face. She stared from Mary's hat to Mary's gloves until the young woman seemed to shrivel. During the rest of the sermon both stared straight ahead. The hat was a very becoming one, faced with a soft shade of sunny yellow, her gloves matched and stockings of the same shade, their just visible under the edge of her skirt.

Yellow was one of the colors which Mrs. Elmin had said should never be in a lady's wardrobe. She had raised Mary according to her conviction that prim gray, brown, blue or blue were quietly suited to church wear. Mary, knowing her mother's prejudices, had disregarded them and she had not noticed until far into the church service. The girl seemed half sick during the rest of the morning. She shrank back as if she dreaded to enter the limousine that waited at the door.

Clammy gloom settled on the Elmin home that Sunday. After one cutting comment, Mrs. Elmin ignored Mary. No amount of small attentions or loving service could melt her cold aloofness.

During the following days, Mrs. Elmin's faultfinding would have madened a saint. When she finally unbent a little it was to advise the young woman to wear a lavender linen suit and the girl meekly submitted, although she loathed the unbecoming thing. The submission, instead of placating, seemed only to inflame the older woman's outraged sense of dominion. Everything Mary did, everything she wore was criticized. To try to avert the nagging, the girl accepted high-handed judgments without protest, adjusted her engagements, adapted her costumes, and even suited her movements to her mother's whim. Never mentioned the unfortunate choice of wearing apparel that Mary had dared to purchase and wear on her own initiative. But both knew that the least was being done so that the lesson in maternal ascendancy would never be forgotten.

Petty tyranny can never be so cruel as when it is used by an elderly woman to master a young woman. The victim may be daughter, daughter-in-law, sister or even a servant. Only feminine malice can be subtle enough to search out methods of breaking another feminine spirit. And in almost every case it is done with a firm conviction that the scoldist is a martyr herself for the sufferer's own good.

That Mary was sickening under the strain of continued self-effacement, was so hidden by an apparently serene family life, that she never suspected it. She was free of the put that was supposedly due to temperament rather than to conditions. Mrs. Elmin would have denied, even to herself, that she was crushing out every bit of the girl's vitality and personality, or that the sudden increase of maternal pressure was revenge for an accidental affront to her sense of power.

In June Mary fainted in church one morning. In July the doctors ordered her into the mountains for a rest. No one else in the family could stand the altitude, so the girl was accompanied only by a maid and a trained nurse, who sent regularly timed reports of Mary's recovery. And it was not until early in November that she was again to be returned to the shelter of maternal love. Instead of going home, she went to Florida, where the family joined her toward the end of January.

The ex-invalid met her mother in the veranda at one of the splashes of Southern resorts. She wore a yellow felt sport hat, a golden-yellow sport suit and carried a leather-bound motor coat that could be seen by the naked eye at a distance of several miles.

In less than fifteen minutes, she had presented to her Boston parents a prize-fighter, a professional dancer (male), the owner of a moving-picture show and, casually, their future son-in-law. Then she disappeared in company with a suffragist who had been in jail for distributing birth-control literature.

There was no revival of old methods of warfare. Mary was too plump, too rosy, too busy to be annoyed by nagging, sarcasm or sulks. Mrs. Elmin thought she could depend upon force of habit to re-establish their relationship, at least partially.

"I'll have the machine ordered for 10 o'clock for church going tomorrow," she announced coolly the first Saturday evening after her arrival. "Don't keep me waiting."

"But—I'm not going to church, mother," remarked Mary mildly, opening a new brand of cigarettes. "We have a poker party planned for this evening and it will probably be morning before it breaks up. Don't wait for me, dearie. I don't expect—or—intend—to be up in time."

## THE REMODELED GOWN.

By GERTRUDE BERENFORD.

The purpose of this department is to help you with your remodeling problems. I will be glad to answer questions or to supply ideas for your individual requirements. A description of the color and style of your old gown, together with a description of your figure and coloring, will enable me to reply to your questions more intelligently and in greater detail. Address Gertrude Berenford, care of this paper, and enclose a stamped, addressed envelope for a direct and prompt reply.

The four years between thirteen and seventeen usually described as the "awkward" age are frequently beset with sartorial difficulties for the mother who must choose clothes for these subadults. Even if she has access to a shop which specializes in misses' clothes, many of the models shown are so elaborate that they cannot be considered by people who dress their daughters in good taste and try to keep them looking simple and girlish. The girl of this age does well when she adheres to sports clothes for school and play, with perhaps a slightly more formal coat or gown for more formal occasions.



Servicable Sports Blouse.

I have sketched here a sports blouse to be worn with odd skirts. It may be made from a remnant of new material or made over from a dress. This blouse is navy green poplin striped in dull olive green. It looks equally well with a skirt of blue or green. The adjustable baque and collar are made in one of white butcher's linen to match the turn-back cuffs. The belt is black patent leather. Both vest and the skirt of the blouse are fastened with dull silver buttons. Cuff links are made by sewing two of these buttons loosely together with strong thread or tying them together with narrow tape. In making over a dress into such a blouse, the back, front and sleeves, if requiring recutting, could be cut from the plainest shirtwaist pattern. The deep U-front could easily be cut without a pattern.

The vest may be held in place with invisible fastenings or by buttons and buttonholes, the buttonholes being worked in the vest and the buttons sewed on the wrong side of each blouse front. The tail of the blouse, if made from an old skirt, should be gathered straight around the waist and should reach to "finger tip" length. Many of the new fall coats will be made to reach only to the finger tips as this proportion seems best adapted to the short skirt. Skirts are growing a little longer and a little narrower, although the change is gradual.



A Coat of Black Velvet.

The outer coat is of black velvet with trimmings of cream satin and white pearl buttons. The waistcoat is of cream satin to match the revers. A narrow cuff of white satin shows below a deep slash in the sleeves through which a glimpse of white satin is seen. The pockets may be bound in cream satin or finished with velvet. A boun buttonhole in the revers is an attractive touch. This coat may be made over from velvet dress or suit which is too narrow or worn in the skirt. Velvet dresses and suits always show wear first in the sleeves of the back of the skirt. In this case, the original velvet coat is cut off at the waist line and the new tail of the coat was made from the old skirt. It is gathered with a heading about two inches deep and may be straight around or gored at the sides to give more flare.

The waistcoat made double, of cream satin and is really nothing more than a pointed girldie reaching only across the front. Buttons of pearl finish the front. Such a coat, if made from black, navy blue or brown velvet, if worn with a new velvet coat of the same color, will give the effect of an entirely new suit.

If worn with a waist of cream lace or net, this will be good costume for church, concerts or the occasional Saturday luncheon and matinee which bring such joy and relaxation to the schoolgirl.

**JULIET DAY**, who plays the role of Alice Chesterton in Oliver Morosco's new comedy, "Upstairs and Down," opening at the Belasco September 18.



THEATRICAL BRIEFS.

The Shuberts have not yet announced whether Washington will have the opportunity of seeing the London success, "A Little Bit of Fluff," which came to an end after one week's run at the Thirtieth Street Theater, New York.

A Rotary Club luncheon in honor of Miss Eva Tanguay has been arranged in every city along the coast. She will take on her next tour. According to Mr. Morris, her manager, she is the first woman to be so highly honored by the club.

Miss Maud Allan, the symphonic English dancer, with her complete symphony orchestra, and Isolda Menges, the noted girl violinist of Spain, has just returned from the Continent, and will be seen at the Belasco Theater later in the season. Miss Allan plans to feature Senorita Menges, who is not yet twenty, on her tour. She is said to have created a genuine sensation in London and those continental cities where she played last season.

The Montauk Theater, Brooklyn, opened its season last week by introducing to America for the first time, "Le Roy, Talma, and Boaco," the triple alliance of illusionists, magicians and tightrope artists, straight from the land of Buddha.

The far-famed rope mystery is presented by these master fakirs for the first time in the States. A rope is thrown in the air, a small boy ascends it. When he reaches its apex, he pulls the rope after him and disappears into thin air in full view of the audience. The effect is one of the most mystifying ever produced on the stage.

Washington will be interested to learn that another of George Bernard Shaw's comedies has been dramatized and will have its first American presentation in New York about the middle of October.

At a private exhibition of "The Chatel" in Fine Arts Hall, New York, Julia Marlowe had the opportunity to applaud the first screen work of her husband, E. H. Sothern. Mr. Sothern, moreover, was present to hear the accomplishment.

The William Fox Film Corporation was the recipient of a congratulatory letter from the National Board of Review on its film production, "A Bachelor of the Gods," starring Annette Kellermann.

The Arterraft Picture Corporation has announced that the Mary Pickford has selected the film "Less Than the Dust" for the first film to be made by her new company. The scenario is by Hector Turnbull, but inspired by Laurence Hope's poem of the same name. The picture will be released during the first part of October.

D. W. Griffith's new spectacle, "Intolerance," was presented for the first time at the Liberty Theater, New York, last Tuesday. This new work is the largest production Mr. Griffith has ever made and the New York engagement is for an indefinite period.

The production of "The Cinderella Man," which comes to the Belasco Theater this season, is under the direction of Oliver Morosco, whose successes with "Peg o' My Heart" and "The Bird of Paradise," have been the marvels of the theatrical world for the last four seasons. Mr. Morosco sends to the Belasco the same cast that was seen at the Hudson Theater, New York, last season, including Shelly Hull, Phoebe Foster, Frank Bacon, Hubert Wolfe, Charles Lane, Theodore Babcock, Percival T. Moore, Bertie Churchill, Louise Rial, and others.

"The Age of Reason," in which two of the Tobin youngsters will be seen at Keith's next week, is a comedy by Cecil Dorrian, first produced by the famous Washington Square players, of New York, who have given to vaudeville recently some of its cleverest one-act sketches, among them "The Passion Play of Washington Square."

Beth Merrill, who plays the role of Mary Ballard in Carl Mason's latest drama, "For The Man She Loved," at Polli's next week, lately starred in the West in "The Trail of the Lonesome Pine."

Burton Holmes, the famous traveler and lecturer, has returned with his summer journeyings in search of new material and is now deep in the preparations of five travelogues which he will deliver at the National Theater early this season. His list will include: "Canada—Coast to Coast," "The Canadian Rockies," "La Belle France," "The German Fatherland" and "Imperial Britain."

Jack Norworthy, Vincent Bryan, and Ted Snyder collaborated on the act in which Shattuck and Golden are appearing this week at Keith's.

"The Fall of a Nation," Thomas Dixon's sequel to "The Birth of a Nation," which comes to the Casino next Sunday, is the first spectacle in the history of filmdom for which an entire original grand opera score was written. Victor Herbert, composer of the greatest musical comedy successes the American stage has known, devoted more than a year to the writing of the music that accompanies the presentation of this remarkable pictured story of "America Invaded."

Less Demand for Furs. The great European war is likely to have one little anticipated effect on the range stock business, and so on the price of range meats in this peaceful country of ours. It has so destroyed the market for furs—Europe has been the great fur market of the world, but now they are buying only guns and submarines and stink-pots and other shocking war machinery instead of beautiful furs—that there is practically no sale for the fine furs of America. It has driven many of the wolfers and other hunters into other vocations; and the livestock loss this year, as the new, undisturbed broods of hungry "wurmints" begin to take their toll from the rocks and barnyards, will probably be the heaviest for many years. Already alarming reports are coming in from many places, telling of the new crop of big, dangerous, stock-killing gray wolves—largely because there are fewer hunters who find it worth while to hunt them—outing.

## SEAWEED OF PACIFIC FURNISHES POTASH

Famine Caused by War Develops Many Sources of Fertilizer Formerly Neglected.

Most of the potash used in this country before the war came from Germany, from the unique Stassfurt deposits. There are no deposits of similar magnitude known elsewhere, though potash in some form is available from many sources from which, however, it would have to be extracted.

The situation created by the war has caused great interest to be taken in any such possible sources. From a mineral known as alunite, and found in Utah, potash is at present being produced on a commercial scale. Others have tried to extract potash from feldspar, while on the Pacific Coast a seaweed known as kelp has attracted particular attention. This is found in considerable abundance in Puget Sound and off the California coast.

In an article in Metallurgical and Chemical Engineering of March 15 an interesting account is given of the method used by one company in harvesting this kelp in Puget Sound and preparing it for use as fertilizer.

The method used in harvesting the kelp is to place on a big scow a conveyor which extends down under the water, and at the end of the conveyor knives are placed which move back and forth, such as in a mowing machine. As the scow moves along, the knives, driven by machinery, cut the kelp and it falls on the moving conveyor and is conveyed up onto the scow. When the scow is full it is taken ashore.

The green kelp plant is mostly water, and as it is too expensive to ship all this water the kelp is cut up and dried and is then ready for use, if there is a local market. If it has to be shipped for the potash contained in the dried kelp is dissolved in water, separated from the insoluble portion, evaporated, and potash crystals are obtained. By-products from the industry are iodine and a glue-like substance called alginate. The iodine can be used, and uses may be found for the alginate by carrying out experiments.

AMUSEMENTS.

Fairyland Theater 19th and L Streets N. W. Big Vaudeville Week Commencing Monday, Sept. 11. The Carter Lockhart Players and All Star Comedy Company. J. WALTER WILLIAMS, Mgr. 10c—ADMISSION—10c

AMUSEMENTS.

## ADVICE ABOUT WOODPILES.

There's a Happy Medium 'Twixt Big and Little Sticks.

There is a happy medium between big sticks and little ones when it comes to the matter of splitting. If the sticks are too light, they will burn up fast. But if they are too large, they will not catch fire readily.

Before you cut any blocks, measure the firebox of your stove, is very good advice given by E. L. Vincent in Farm and Home. Wood either too long or too short is a very great source of trouble to the housewife. Have it just right.

In piling the wood in the house, lay down some pieces of old boards lengthwise of the pile. Old rails or even poles cut from the woods are all right. Anything to keep the tiers off the earth.

When wood piled out of doors is to stand for some time, do not cord the piles up abreast of each other to any marked extent. Three ranks will keep all right, but if more are piled that way, the air is not apt to circulate through it freely as it may mold, especially if it be green when cut.

Split the blocks about as fast as they are sawed. If they are permitted to lie out in the hot sun a long time, they will harden and split very hard.

Try to have your wood free from excessive moisture when it is piled in the woodhouse. Then it will cure out better. Leave the door of the woodhouse open for some time after it is filled. The wood cures better and lasts longer.

Set the axes and the beetle and wedge in every day after the work is done. Hang the saw inside, too.

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