

Seeker After Truth to Fullerton Ford, in tones of keen satisfaction—for there was no enjoyment to the elder Miss Suffolk in things she did understand. "This was several days ago the events named. "He acts like a man under a spell. One minute he is more aggravating and superior than he always was, and goes around rubbing his hands together and snubbing Gertrude and me until our heads are spinning, but he is showing himself distinctly afraid of some one or something, for he trembles at door-bells and rattling windows, seems unwilling to meet strangers, and, queerest of all, hasn't asserted since that night that there is nothing in hypnotism, in spite of his exposure of that quick professor; and yet he almost froths at the mouth if you mention the subject. I half believe that Professor Stroud influenced him after all, and he's not over it yet."

"Then why should the man ruin himself?" Young Ford's brows were knit. "More likely the colonel bribed him to confess himself a fraud, and it is troubling that natural curiosity your relative calls his conscience."

"But they hadn't a word together, then, previously," said the sensible Gertrude. "Soon, however, they heard a story, which had gone the rounds of the town, of course reaching them at the same time. It increased their wonderment—no more nor less than that their eccentric relative, before parting with the crestfallen hypnotist, had said, in the hearing of a theater attaché:

"Here—since I suppose you'd have made something in the town if I hadn't prevented you—take this."

"This" was a plump roll of bills. "The man took it as if in a daze, not even saying "Thank you," finished the narrator—Gertrude's maid.

Another sign of the colonel's mental disturbance was that he achieved the apparently impossible by increasing his dislike of Fullerton Ford. He forbade the psychologist the house; he stayed away from entertainments where he was likely to meet the object of his hatred. The result, quite naturally, was tears on the part of Gertrude. She cried into the soup, she cried over her new gowns, she cried over the parlor-furniture, she cried on the colonel's bald head when she arranged his neckties.

Her uncle was determined this should stop. The outcome of a long interview between him and his niece in the library was that Gertrude left the room, tearless and calm, went to the box, and herself posted a letter to Fullerton Ford, which brought him in frantic siege to the front door.

"Go tell him Gertrude does not want to see him," said the colonel to Margaret. "Yes, tell him I don't want to see him," said Gertrude.

Her cousin's eyes expanded. Then, meeting with no signs of relenting, she hastened outside, coatless and hatless, to confer with the injured lover. Ford showed her a curt letter dissolving "the slight relation previously existing between us, in which my heart was never truly concerned. Yours truly, Gertrude Emily Suffolk."

It was Gertrude's handwriting, every stroke of it. Margaret was speechless.

To her cousin's upbraidings and her lover's piteous notes, which she idly flicked into the fire before Margaret's and the colonel's very eyes, Gertrude was, however, indifferent. The colonel, of course, was radiant—almost feverishly so. He loaded rewards on the somewhat saddened and listless girl, taking her to theaters, parties and merry-makings of all sort, although evincing a nervous desire himself to remain in the background. He was somewhat less stout and florid than of old. Meanwhile Ford and Margaret held indignation meetings and made vain appeals to the faithless lady-love.

"I declare," said Gertrude's cousin, vehemently: "I've a mind to marry the man myself. "He's far too good to waste on her!"

"Do so," assented the colonel, eagerly. "My dear Margaret, I've not the slightest objection. A scheme for ridding Gertrude of the psychologist's attentions could not be too warmly welcomed; besides, he himself had begun to realize the inconvenience of having a Seeker After Truth in the house. The colonel was now become interesting to Margaret; he had become Occult; she studied his every word and gesture. "I wish you to marry him," he repeated.

"I won't!" flashed Margaret. Colonel Suffolk suddenly snapped the lock of the door. They were alone together in the library.

"I wish you to marry Fullerton Ford," he said again. He stood stern and erect, his eyes blazing into Margaret's, which returned the gaze with impidity. The clock ticked moments away with out an audible breath, a visible turn of an eyelash on either side; while Miss Suffolk's previous suspicion deepened into a conviction. "Marry Fullerton Ford!" repeated the colonel, like the refrain of a song.

Margaret stamped a defiant foot.

"I won't!" she declared, sharply. "You can't hypnotize me as you can Gertrude. And I want an end to this nonsense, so there!"

She disrespectfully snapped her fingers in his face. The colonel had collapsed, much as he had done on the stage. His eyes still sought Margaret's, like a hunter endeavor-

ing to hold an escaped hound in leash. "Now," pursued his niece, sitting down comfortably: "do you want me to hypnotize you?"

The colonel fairly ducked, with an averting hand before his face.

"No, no," in anguished accents. "Don't you dare!"

"Oh, I dare," said Margaret. "And I think I have the power; but you are my only uncle, so if you will tell me truthfully what is the matter with you, I won't do it. If you won't, confess willingly, I will hypnotize you."

"No, no," again. The colonel's face was leaden. "I thought you did not believe in such things?"

"Seeker Aft—Margaret, I should say—I've seen it now with my own eyes. "Did that man hypnotize you?" demanded Margaret.

"No, madam." Colonel Suffolk's limp form expanded with a sudden pathetic access of pride. "I hypnotized him."

Bewildered with sudden light, Margaret listened, while he continued with a faint, fading pomposity:

"That's the only thing which could ever have convinced me—feeling the power in myself. While that man was trying to stare me down—I don't deny that he has an eye—the idea came to me: 'How deuced disagreeable if Mumbo Jumbo really could conquer your will and make you ridiculous before every one!'"

"The thought made me weak; and then came another, so sudden and daring that it made me weaker: 'If any one can do that, why not you, who have the renowned Suffolk will?' To conquer him! So, just for an experiment, I willed that he should sit down, and when he did it—Margaret, I was so gone that I could only drop down too."

"Then I remembered that if I faltered his mind might get the upper hand. So I willed that he should wind up the thing by coming to the front and declaring himself and the whole performance a humbug—and not a moment too soon, for I felt mighty faint, I can assure you! To think that, after all, the whole hocus-pocus business was genuine—it was a shock to a man of my years and opinions."

So I went out in the park afterward and wrestled with the idea until a policeman made me come home. Another thought had occurred to me that poisoned my triumph—"

He looked about warily, timidly, and seemed afraid even to whisper it.

"That some one else could subdue your will, just as you had subdued Professor Stroud's," finished the Seeker after Truth, with composure. "No wonder you were afraid of Fullerton Ford! For," boldly, "he has more hypnotic power in him than any one I ever saw."

To be a Seeker after Truth necessarily implies some distance from that article.

The wretched man ducked again. "Margaret, I'm afraid of everything! It has come to be a perfect terror, now I know the thing is true—the fear that I should meet some one who would completely master my mind—"

"You have met that person now," Margaret rang the bell, unlocked the door for the servant, and said: "Call Miss Gertrude here."

Gertrude timorously crept in, her eyes fixed on her uncle's. He attempted to return the gaze, but when intercepted by Margaret's stern eyes, turned his head as if he had been shot.

"Gertrude," inquired Margaret, "do you really want to marry Fullerton Ford?" Gertrude's hand went to her head.

"Why, yes," she said, uncertainly. "But uncle—Yes, I do!" her will reasserting itself in the absence of that piercing eye.

"Then write immediately, saying you want to see him, and I want to see him, and uncle wants to see him."

"He shall not," began her uncle, with a last feeble grasp at the scepter. But Margaret quieted him with a calm glance. "We will bargain," she said, "that if you will wrap your talent in a napkin, Fullerton and I will do the same."

"You must remember," she said, gently, as he bowed his intimidated head; "that I too, possess the renowned Suffolk will."

The Trend of Fashion

BY DORA DOUGLAS

NO longer is there even a pretense of summer about. The warm days of September allowed us to wear our summer-finery later than usual this year; but even the Indian summer is now a thing of the past, and it behooves us to be diligent in preparing our wardrobes for winter use. The thing which most impresses any casual observer is the gorgeousness of the materials everywhere displayed. It makes one think of the Arabian nights, or of those later stories which were made famous or infamous by the Pompadour and du Barry. We find everywhere the most brilliant colors, but they do not suggest the Orient in their blending. Everything about them is French. The designs, if true, are sometimes a blending of conventional patterns; but the tones in general are of the French school.

Looking at the brocade silks and velvets displayed on the counters and in the dark rooms of the large shops, one cannot help wondering who will wear them. They do not figure as entire costumes for the average woman; indeed, they would be out of place anywhere but in a ballroom on anyone, and even here they would require toning down. Their main use is in forming a part of the trimmings of a gown. Sometimes only a fraction of a yard of some of them will suffice to lift a dress out of the ordinary, to bring into it a touch of color such as cannot be obtained by the employment of plain satin or velvet.

This fact has been recognized by the manufacturers of many of the new tailor-made suits. The dress proper will be of some sober hue in a plain or figured material, all in one tone; but the collar, the cuffs, a piping or a waistcoat will be of some of these most beautiful fabrics which cost, in most instances, about twenty-five dollars a yard. This little touch of richness will be the making of a dress, and will take it out of

the plain ready-made class and put it among confectious.

The home-dressmaker will do well to consider the question of trimming-materials when making no matter what garment, for often the addition of a couple of dollars to the price will make a really artistic garment of a very simple design.

It is especially in waistcoats that we find a use for the more gorgeous fabrics. Here there is no restraint on taste, and no material is too rich or too brilliant to be employed. The vest, as we Americans call it, is of so many sorts that we have ample opportunity to indulge our personal likings. The straight little inserts in the front of the average suit do not give much opportunity for anything except a handsome, closely designed silk or velvet; and the softer, draped vests must be of something extremely pliable, even chiffon being used, regardless of the general style of the suit. But when the mannish vest is in question we have far greater latitude. Here there is considerable space to show a design, and we can choose either some of the closely covered brocades or some of those odd weaves that have queer little detached bunches of flowers scattered at wide intervals over the surface.

Naturally the buttons of a vest must harmonize with the general coloring. The present fashion in these little accessories makes many variations possible. The prevailing liking seems to be for a number of small buttons, rather than for a few large ones. Here again, however, much depends upon the position of the buttons and the real or simulated use of them.

Closely allied to the vest as a form of decoration, we find the girde, and I wish it were possible to describe some of the novelties so that they would become actually visible to the eyes of the reader; but this is out of the question, and so we can only talk of sashes, draped around the waist and then hanging loosely down the skirt, of girdles softly draped in very deep folds, of more narrow belts, usually crossing over the waistcoat and fastening with a ribbon-covered buckle. The girde is not always of satin or other contrasting material; quite as frequently we find the dress-fabric draped around the waist and forming a long scarf at the sides. In this case the ends are usually wide, and trimmed with fringe of the same color.

By using a contrasting color for the girde much can be done in brightening up a somewhat drab suit. For instance, we find the lighter shades of dull-blue used on navy-blue; we also find a bright green, and this is also a favorite for suits of dark gray. Black is used on everything; but it is most effective when the suit is light, as with some of the lighter tan shades and light blues or rose. White is reserved for dress costumes, and we see very little of it among girdles for outdoor use.

The Tailormade Suit.—Most in evidence at this season is the tailor-made suit, and this is uncommonly attractive with its many innovations in the way of plaits, tucks, straps, gathers and the like, always located where we least expect to find them.

Such a thing as an absolutely plain skirt is practically unknown. If there is not actual drapery, there is a suggestion of it.

In cutting the skirt, the designer invariably lets the scissors slip, apparently, and some queer outline is the result. This is pinched into a group of darts, drawing from back to front, perhaps; and these are stitched and pressed and finished with buttons, so that it would seem as if the material of the back were drawn to the front and anchored there. In reality only a sharp point, perhaps, has been tucked out of sight.

The use of gathers at the waistline is a welcome relief from the very tight skirt which was drawn tightly about the body, usually exhibiting either too much or far too little shape. In the city it was rather amusing to look at the very young girls, "squabs" as the slang calls them, with skirts so tight that they could barely move, displaying in all its crudity an undeveloped figure, with absolutely no beauty of either line or curve.

Far worse was the appearance of the stout woman, with short nether limbs, whose amplitude above them was brought into relief by a skirt which the onlooker feared might burst at any instant. The use of gathers, as at present, gives the additional material needed for the drapery which is sure to be placed somewhere on the skirt, most often just above the knees. It is here that the skirt widens out, narrowing again discreetly at the ankle, so that we are bound to be just as mincing as ever in our walk.

No matter how much the draped folds bulge out at or just below the hips, there is not an increase of an inch at the foot. The effect is not altogether graceful, but it is at least different and that is the main reason for many of our new styles.

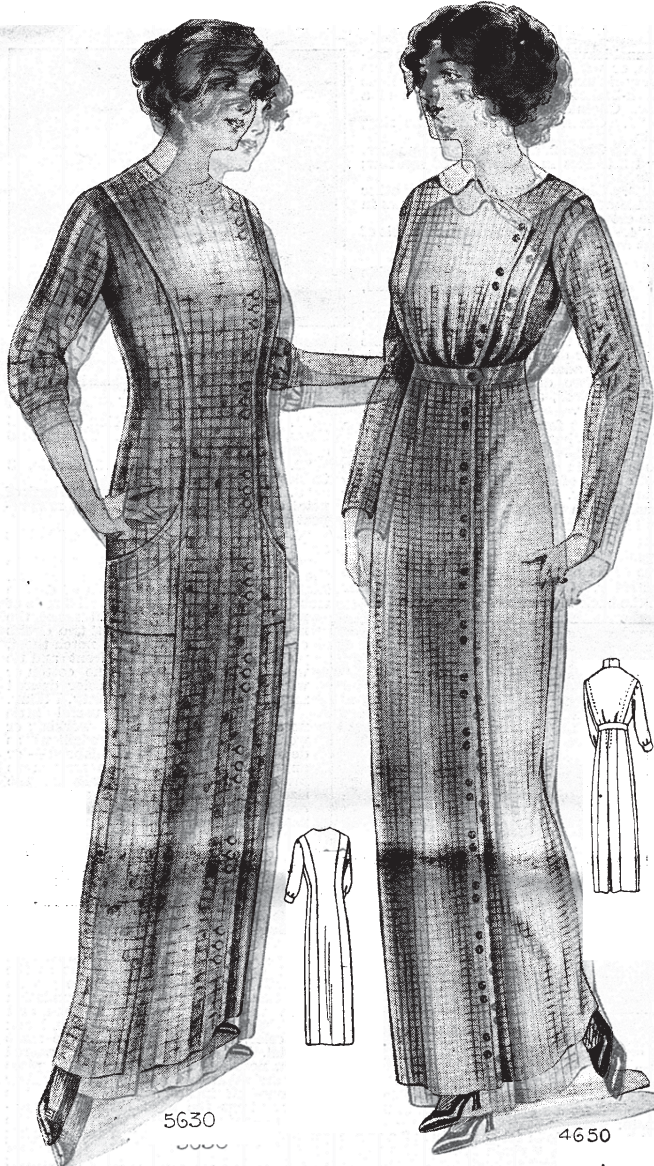
The coats of tailor-made suits are extremely attractive. There is nothing commonplace about the cut of them. The kimono sleeve, the Raglan sleeve, the large-armhole sleeve, the regulation sleeve all contribute their share to the variety. Then we have the back panels narrowing at the top or widening at the top, ending at the

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"The colonel had collapsed much as he had done on the stage"

Useful Garments for Morning Wear



As Apron or Dress

THIS one-piece overgarment is designed to be worn either as an apron or as a dress. When intended to serve as a dress it can easily be made fairly ornamental, as the illustration, No. 5630, proves. The garment is cut on princess lines, with a panel down the center of front and back. This is shaped in to the figure at the waistline. The side-sections are joined to the central panels by French darts, running from the shoulder-seam to the hem of the garment. Stitched in with the front panel are two large pockets, with elongated tongues along the seam, to avoid tearing.

The sleeves are of bishop design, with a trifle of fullness at both shoulder and elbow, where they end.

As shown, this garment was made as a house- or working-dress. The material was a fancy gingham and all seams were made with loose edges on the outside, looking almost like folds. When a plain apron is desired a heavy, inexpensive gingham will serve, and the seams can be stitched in the ordinary way. A touch of ornament can always be given by the use of some pretty insertion around the neck and the ends of the sleeves.

The apron-pattern, No. 5630, is cut in sizes from 32 to 42 inches bust measure. To make the apron in the medium size will require 5½ yards of 36-inch material. Price of pattern, 10 cents.

For the Housewife

THE good housewife whom scripture praises in such high terms is sure to be a woman of neatness of habit. She is one who will appreciate the style and simplicity of the dress illustrated herewith, No. 4650.

This neat little frock has a plain bodice, with a tuck at each shoulder in front and back. This extends to the belt and forms a panel in each instance. The neck may have a high plain collar, or the turnover model may be used, and it is usually preferred, as more comfortable. The sleeves have a little fullness at the shoulder, and fit the arm snugly to the wrist. The opening of the waist is at the left side of the front.

A seven-gore skirt is attached to this waist. It fits neatly all around, and has a reversed box plait in the center of the back. The closing of the skirt as of the waist is at the left side of the front.

Cashmere, brilliantine, challis, gingham, and other wash-materials may be used for this dress.

The dress-pattern, No. 4650, is cut in sizes from 32 to 42 inches bust measure. To make the dress in the medium size will require 5½ yards of 36-inch material. Price of pattern, 10 cents.

The Trend of Fashion

Continued from page 5

waist, or extending far down on the hip, plain, gathered, plaited, slashed. There is no rule, no limit, everything is just as you like it.

Whenever there is a peculiarity of cut we are sure to find it emphasized by a piping of velvet, usually of black, or of the dress color. This is in no way striking; but it picks out the lines of the coat and gives that nameless something which we call style.

The length of the coat varies as much as the general cut. Some of the new models have very short jackets, indeed they amount to nothing in front, but all of them have some sort of tail in the back. This may be square, or round, or pointed, long or short, but it is there. Sometimes it takes the form

of a separate peplum; again it is frankly a continuation of the upper part of the coat.

Great variety in the Peplum. The peplum has become the peplum, or is it the reverse? No matter, the result is exactly the same. The peplum has become a necessary feature of the modern coat. In some models, such as the cutaway, it can hardly be called a peplum; but even these are often cut straight across at the waist, and the tails form a separate and distinct portion of the coat. There is a preference for the fuller and more ornamental styles, and one of the best liked of all is the accordion-plaited one. Naturally this is not a possible arrangement, except for the softer materials.

In all the lightweight crepe-weaves, in chiffon, in other tissues, nameless but of more or less sheer texture, we find the preference given to the plaited peplum. It is not always the accordion plait that is used; for the small box plait, each one touching the one next to it, is also much seen. In such materials as charmeuse and crepe de Chine, when used for afternoon, the many varieties of plaited peplum are preferred. In such fabrics as chiffon velvet we find the gathered models most in favor, while for cloths of any weight the plain peplum, with only a few queer seams, perhaps, is decidedly in the lead.

Closely akin to the peplum, indeed a variety of it, we have the tunic, which is also a great favorite. This is not possible in any material of heavy weight; but in chiffon velvet, in net, lace and many of the novelties it is widely used. It is naturally seen at its best in evening-gowns, and here we have some wonderful materials, beaded, gold-embroidered, colored with metallic threads and designs. It is a marvel to know how these tissues are woven.

There is one very lovely lace of the Valenciennes order, which has the small leaf of the design woven in gold, the large flower of dull-blue, dull-pink and light dull-green, so blended that one has to examine it closely to pick out the various tints. This on an afternoon-dress, even in small quantity, would be a wonderful thing. Fancy it lying flat on a collar of dark colored satin or velvet!

The use of metallic threads is one of the features of lace of all kinds. We no longer know the various laces by their former names, for while all these varieties are still in use and let us hope always will be, it is the novelties that claim our attention. These in the main have rather solid foundations to build on. The original net with flowers, foliage, conventional figures, and so on, is the variety most seen. This gives a chance to blend in all manner of colors, and to make the designs as varied as anyone could possibly wish.

The shadow laces are also much liked. Here again we find the metallic threads introduced in the designs of many specimens. These laces are the ones most liked for the little fancy vest, for chemises and similar draperies. They are also most in vogue for the new puff sleeve.

These are, perhaps, the feature of present-day gowns. The full-length, fitted sleeve is worn on many dresses and on most coats; but the afternoon-frock, the evening-dress, the theatre-bodice, and the separate waist have widely varying sleeves. The chief favorite among these is the one which has the very wide armhole or the kimono-top, and the puff forming the lower portion. This puff is adjusted in various ways. In many of the waists it is inserted in the armhole, just as another sleeve would be; but the newer and preferred fashion is to shirr the upper edge of the puff and apply it on the outside of the armhole.

This puff extends all the way to the wrist. It is not very full; but it is always very soft, and forms a pretty fringe over the hand, a flat band usually forming a sort of cuff about the wrist. The material of this cuff is largely a matter of taste. Of course it must be soft, but it need not be chiffon, it may be lace, voile, or even panne velvet, or some of the softer grades of crepe or messaline.

No matter what the material, however, the rule holds that in color the puff must match the body of the waist. Naturally there are some examples in which this course is not followed; but these are mainly in evening-dresses, and in some of the bodices that have a vest and collar and puff of one material, while the main bodice, giving a humped effect, is of a different fabric. This is not as desirable as the one-color scheme, and it is best to stick to prevailing ideas in things of this kind.

About Dressy Suits.—The dressy suits have received greater favor this fall than has fallen to their lot for many a day. We are beginning to learn that we can look stylish and trim without looking prim or stiff. Many of these dressy suits are made of novelty woolsens and pile-fabrics in the new, rich dark colorings, and the majority of them are trimmed with fur. The coats are somewhat shorter than in the plainer styles, measuring in most cases from thirty to thirty-four inches. This is not a fixed rule, however, as some of the coats are shorter, while others are longer.

The straight front is seen in some of the newer models, and this is probably due to the approach of cold weather, as this style offers a greater degree of warmth than does the cutaway.

Continued on page 28

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January is always a sad month, for we have to "cut off" the names of all subscribers who have not renewed their subscription. We do not want to lose any of our old friends, and we hope that you do not want to miss any of the good things we print each month. We believe that we have pleased you the past year and promise to give you even more and better articles next year. We know that you are going to renew and would like very much to have you do it early. By sending your subscription **NOW** you make absolutely sure of not missing any of the new and beautiful fancy work that we are going to publish. And you must also remember that as a subscriber you will be entitled to use the Free Transfer-Pattern Coupon Published in every issue of Needlecraft.

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The Art of Dressing

By DORA DOUGLAS

To Make a Waist

STUDY the pattern carefully, and place each piece on the material as marked, the small perforations on the straight of the goods, and the large perforations on a lengthwise fold. If this is not heeded, there is apt to be a troublesome twist in the finished garment.

Mark with tracing-wheel or tailors' chalk all sewing-lines, center-fronts, rolling of collar, revers, etc., as indicated on the pattern.

LINING.—The regulation waist lining usually consists of ten pieces, five on each side. For a slender figure, however, the underarm piece is generally omitted.

It will make fitting easier to baste the seams on the right side. If the dart-seam runs to the shoulder, and there is a corresponding seam in the back, it is not necessary for these to meet.

The average figure has a slight depression between the neck and the shoulder-joint; allow the dart-seam to pass through the center of this depression when fitting the lining, and it will be corrected. A prominent shoulder-blade may be corrected in the same way by adjusting the corresponding seam in the back so that it comes over the fullest part. The armhole is one of the most important parts of the lining; a badly fitting armhole will ruin a waist. Keep them as small as possible, and do not cut out either armhole or neck unless it is absolutely necessary.

In adjusting the shoulder-seam do not raise high enough to draw the waistline out of position. A better effect is given the average figure if the lining is fitted a bit snug across the back.

When alterations are completed, stitch, and press open all seams excepting the shoulder. Finish with silk seam-binding. **INSIDE BELT.**—A narrow webbing belt is attached to the center-seam in the front if the waist closes in the back, or to the center-back seam if it closes in front, and tacked to the side seams a trifle above the waistline, to hold the waist in place.

THE OUTSIDE WAIST.—When cutting the outside waist, remember the alterations on the lining. Baste and fit over the lining, when necessary changes have been made remove and stitch all except the shoulder-seams; these are closed separately from the lining after all changes have been made satisfactorily. Press open and arrange the waist.

Finish the lining, basting carefully around armholes and neck, and if there is any fullness be careful not to have the underarm-seams slant either forward or back, but let them run in a straight line to the hips. **SLEEVE.**—Most careful fitting is necessary for sleeves, especially long sleeves. See that notches meet and edges of seams are even. The extra length on the upper arm must not be cut away but eased in on the one-piece sleeve and slightly gaped between the notches on the back seam of a two-piece sleeve to allow play for the elbow. The one-piece sleeve may be fitted with a blind plait, extending from elbow to wrist, and finished with hooks and eyes or buttons and loops. Face the bottom of the sleeve with bias strip of silk.

A simple practical model which would be excellent for the new striped wash-silks, linens or heavy cottons.

The blouse is cut in three pieces, the front and sleeve being placed with three small perforations on the straight of the goods, and the back with large triple perforations on a lengthwise fold. Close shoulder- and underarm-seams on silk, thin linens, or cotton with French seams, heavier materials will need to have seams pressed open and bound with tape. Fit, press seams and stitch.

The collar of this model is cut in one with the blouse, and has a seam in the center of the back. Join these edges and if desired, a contrasting material may be used to face the upper side of the collar for the cuffs if the short sleeve is to be used.

In facing the collar, slash under edge before hemming down, to prevent drawing.

Join seam of sleeves with notch meeting notch. If long sleeve is to be used, take up the dart with small perforations meeting large, and if short, face with contrasting or same material and roll back at line of small perforations to form the cuff. Gather your sleeve between notches at the top, baste into armhole and try on.

If properly hung, stitch. It is always better to bind the seam of the armhole; as, unless one is an expert, the French seam is apt to draw.

Right side of blouse should be finished, as illustrated, with a broad facing, which is left free on the inside around and with tape or seam-binding. The left side may be faced with a straight band of material and stitched flat to the garment.

The pattern, No. 6021, is cut in sizes from 34 to 42 inches bust measure. To make the blouse in the medium size will require 2 1/2 yards of 36-inch material and 1/2 of a yard of 24-inch contrasting goods. Price of pattern, 10 cents.



The Trend of Fashion

Continued from page 18

There are many novelties in the blouse-effect, and the sleeves are almost without exception made with the elongated shoulder, or the kimono-effect.

The skirts of the dressier suits all show some form of drapery. Having the fulness caught up in front is the favorite style; and plaits, the peg-top styles, and the suggestion of drapery in the back are all liked. Of course it is in these skirts that we find the slash more used than in others. Their extreme narrowness actually demands this relief. Despite the talk about it this skirt can be perfectly modest, and even very graceful.

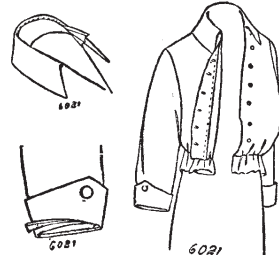
Velvet is one of the favorite fabrics in the dressy suit. The coat and skirt are usually of velvet, and the waist of chiffon. With this, as with all pile-fabrics, the drapery lines are invariably long and fairly straight. This is necessitated by the weight of the goods. The drapery in many models in these materials is not even actual, but merely simulated.

The new figure-line, which calls for width at the hips and narrow measurements below is especially well adapted to velvet, and modifications of this form are seen in the best models. As to the coat, there is ample choice. The bolero is well liked, and the modified cutaway is also a favorite. The majority are quite long in the center of the back, except where the skirt has broken lines in its draperies. These call for a shorter coat, and are treated accordingly.

Trimming.—The prevalence of the fashion of fur trimmings is a characteristic of many of the handsomer costumes. Mole, caracul, Persian lamb, ermine, skunk and seal are all used, and numbers of the fur cloths, especially those of plush-texture. Fur collars of quite pretentious size are used, and narrow bands of the fur are placed on the front and around the neck of the transparent waists forming part of the gown.

Fur upon fur is another novelty which is pleasing. In this style a wide collar will be of one fur, while resting upon it will be a smaller collar of another fur. Usually the wide collar does not turn up, while the smaller one does.

It is the hard surface furs that combine the best, ermine with Persian lamb, ermine with seal or moleskin, and the rather harsh



Alaska sable (slunk) with soft varieties of fox. Even on all-fur garments we find a second fur used as a trimming. Fur coats are just as much worn as ever, and they are shown in all the new draped styles, mainly in half and three-quarter length. These, almost all, have a collar of some other fur, at times rather incongruous effect. The other day the writer saw an odd garment consisting of a three-quarter length, draped coat of Persian lamb with collar and cuffs of leopard-skin. Now this to our mind very much suggested point-lace on calico. It is a matter of art, not only of individual taste, to select appropriate trimmings, and none of the leading furriers would be guilty of a bizarre combination, except upon special order.

Sport-Coats.—Far more popular than the fur coat is the sport-coat. Not only is it a coat for sports, but it is a sporty coat. It looks very smart on young girls, and on young and slender women. Chinchilla is the material most seen, and its soft surface makes it seem cosy even on a really cold day. Wool velours, duvetine or wool plush, and many handsome plaids are seen. There are plain colors, such as bright green, navy-blue, golden brown, and white, and there are also many plaids, some in reverse sides and others plaid all through.

Simple straight lines are used in these coats, but the sleeves show considerable variety, ranging from the regulation coat-sleeve, through the Raglan, the enlarged armhole and the modified kimono. All are belted, usually with a wide band of the coat material, and the newer garments are somewhat longer than the summer models. There are a few of these coats made with yokes of one sort or another, and a few designs fasten over at the shoulder.

Other separate coats and wraps deserve and receive considerable attention from the women in general. The sport-coat is not suited to every woman nor to every purpose; but the separate coat has become recognized as a necessity, and if possible it is well to possess one of some sort.

The newness of the materials, and the cut of the garments, have combined to impart to coats an appearance entirely different from that of last season. The vogue of rough-surfaced fabrics is undisputed, and the various velours, zibelines, loop-yarn fabrics, chinchillas and chevrots are by far the most popular. Pile-fabrics are reserved for the more dressy garments, and plain and novelty velvet-plush also rank among the materials used for these garments.

Fur-fabrics have been one of the surprises of the season. Broadtail, caracul, astrachan and chinchilla have been bought up almost as soon as displayed on the counter.

In the separate coat, as in other bodice types, the low, sloping shoulder is the thing. Sometimes a deep yoke produces this effect; again the long sleeve, and the kimono cut.

Draped effects are also much in vogue for the separate coat, and it is astonishing to see how heavy materials can be made into graceful garments, by using draperies that would be the despair of the average person.

As to the Hand.—The head, the foot and the hand are the determining factors in style when one looks at a woman's dress. It is these things that are neglected by the careless, and they might just as well wear linen in winter and fur in summer.

A feature of fall gloves is found in the chamois lises in white and other natural colors that are selling very fast. Embroidered backs are a feature of this class of glove.

Mochas are now, as always, favorites, and regardless of the new tariff bill they are sold at about the same prices as heretofore. Of course these prices will not last, but the change will come about gradually, a few cents at a time, without undue shock.

In spite of the fact that sleeves are long, the gloves worn are not short. The soft or sheer quality of the lower sleeve is, perhaps, responsible for the fact that elbow-gloves are still worn, and are slipped over the sleeve. Black, white, gray and tan are the leading colors, but there are some fine examples of gloves matching the color of the gown. It is to be noted that the women who wear eccentricities in gloves are never of the best type; they rank with those who use white ink on red note-paper, and are "more to be pitied than scorned."

About the Juniors.—It is universally admitted that it is far easier to dress a woman, even or especially, an ugly one, than it is to find suitable clothing for the girl from twelve to sixteen years of age. Her figure is always immature, and she may be overtall, short, stout, or just generally "raky."

The girl has more the less to be dressed, and we have to thank our clever manufacturers for giving proper attention to a subject which is really very important. The writer distinctly recalls her own agony of mind when, at the age of fourteen, she measured five feet six inches, her present height, and wore what all the other girls wore, a Green-away dress, with a dear little yoke and full, gathered skirt-section, hanging in an unbroken line to the knee, which it almost displayed. Fancy the poor thing's feelings!

At present this girl would wear a short coat, cut on straight lines, something like the box coat of a few years ago. Many of the smartest of these are finished with a bright-colored vest, collar and cuffs. The modified Norfolk, made with slot-seams instead of plaits, is another coat for such a girl, and these are beautified with a belt of the material and occasionally with the wearer being slender, with a wide silk sirdle.

Blouses, too, are just made for the girl of immature lines. Some are buttoned straight down the front, others at the side, some show small vests. As these are easy to fit, and hide many deficiencies, which are really

Concluded on page 30



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SEE THE "GREAT DITCH" AS IT LOOKS TO-DAY

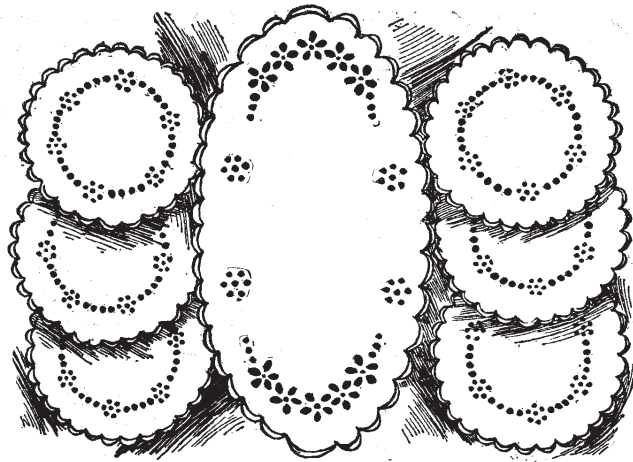
THE herculean task of connecting the Atlantic and Pacific Oceans is not yet complete, but the water will be turned in this fall and the first vessel can pass through. Our wonderful set of cards, showing the actual construction of the Canal will then become historically valuable. The Panama Canal is now in its most interesting stage, and thousands of people are making the trip to see for themselves this wonderful engineering feat. Not all of us have the leisure and wealth necessary for such a trip, but everyone can get a very good idea of this mammoth undertaking from our accurate photographs and clear descriptions.

At great cost we have secured 52 original photographs of the Canal as it is to-day; have reproduced them in natural colors on glazed finished postcards; have printed on the back of each card a description of the picture; with official Canal statistics, (and a place for address and message if you wish to send cards to friends); and now offer the whole set to you for only two subscriptions. Isn't this the most liberal offer you ever read? Every patriotic American will thrill with pride in showing a set of these cards for the Canal is a monument to American engineering skill. In a sea-trip from New York to San Francisco the Panama Canal will save over 8,000 miles, and the trip will take only about half the time formerly required.

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With these cards you can take a complete trip across the Isthmus. After seeing Panama Bay and City of Panama with its points of interest, you enter the finished part of the Canal and sail 1-2 miles to Miraflores. Here you see two pairs of concrete locks being built that will raise a vessel 54 feet. Going through a lake 1-2 miles long, you come to the single pair of locks at Pedro Miguel, and see the machinery for opening the gates. Now come several remarkable views of the famous 9-mile Culebra Cut, from which 30,000,000 cubic yards of material have already been removed and where there remains the greatest amount of unfinished work. You see the beautiful tropical Gatun Lake with its floating islands and lighthouse. The great Spillway is shown you at high water, a wonderful picture. We show a picture of the Gatun Locks, the largest concrete structure in the world, composed of three locks that will raise a vessel 85 feet. You see the two old cities of Colon and Cristobal with several pictures of the natives, their homes, sports, work, and manner of living. We show you all the different machines used in constructing this great Canal—steam-shovels, dredges, excavators, drills, cranes, mortars, etc., all doing their particular work. In short, we show you 52 of the most interesting views of the Panama Canal that it is possible to secure, including one 3-fold panoramic view-card and two accurate maps.

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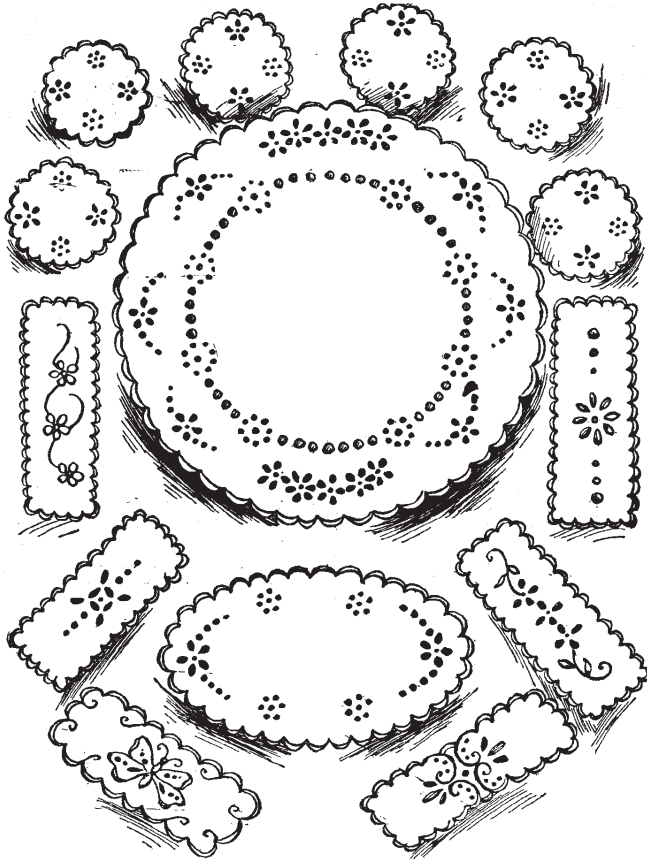


An Attractive New Table-Set

Every housekeeper who likes a pretty table will appreciate this handsome set. It is made with a combination of French and eyelet-embroidery. Every needlewoman knows there is nothing prettier for the table than the beautiful eyelet-work, through which the polished wood gleams, bringing out the design with sharpness and beauty; and making the embroidery doubly effective; and when the eyelets are arranged in so simple a design as that used in this table-set, requiring so few stitches and so little time to make the pieces, it seems as though every housekeeper should make her table attractive with them.

In all the pieces the same distinctive and artistic design has been carried out, with only such changes as are necessary to make it suited to the larger or the smaller sizes. All unnecessary lines are eliminated, giving a clean-cut effect that is most lovely. But with the napkin-rings there is a change of pattern, each ring showing a different design, to distinguish those belonging to the various members of the family. This is a clever idea of the designer.

Premium No. 1241



THERE ARE TWENTY-ONE PIECES

THIS table-set includes all the linen necessary to set the table properly, and make it attractive. There are the round centerpiece 18x18 inches, six plate-doilies 6x6 inches, six tumbler-doilies 3x3 inches, an oval platter-doily 18x24 inches, an oval traycloth 9x12 inches, and six napkin-rings. These napkin-rings have the scallop all around, and it is intended to close them with a button and a buttonhole placed respectively at the center of each end.

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Send us a club of three subscriptions to this paper at our regular subscription-price of 25 cents each, and we will send each subscriber this paper one year, and we will send you this complete Table-Set, stamped on good-quality linens all ready to embroider (Premium No. 1241).

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Pretty Garments for the Girl and Boy

Boys' Blouse-Suit

LITTLE boys always look well in the blouse-suit. In this model, No. 5976, the blouse is quite plain, open a little at the neck, where there is a chemisette, and with a wide sailor-collar to trim the blouse outline. The sleeve is plain, with a few tucks at the wrist, and bloomer-trousers complete the suit.

Even in winter wash-materials are used for these suits, and khaki, linen, hickory, serge, and the like, are suitable.

The suit-pattern, No. 5976, is cut in sizes for 6, 8, 10 and 12 years. To make the suit in the 8-year size will require 3 1/2 yards of 36-inch material, with 1/4 of a yard of 27-inch contrasting goods. Price of pattern, 10 cents.

Boys' Blouse-Suit

THIS blouse suit, No. 6039 and No. 6268, is very like a thousand and one others; but it has one novelty in the trousers, which are straight and open at the lower edge, this being one of the novelties which the present season has brought us in these suits. The blouse - portion of the suit is plain, opening down the center of the front. At the neck is a wide collar, and the opening is filled in with a chemisette. The sleeve is tucked at the wrist.

Serge, chevrot, linen, and other wash-fabrics are used for these suits.

The blouse-pattern, No. 6039, is cut in sizes for 4, 6, 8, 10 and 12 years. To make the blouse in the 8-year size will require 2 1/2 yards of 36-inch material. Price of pattern, 10 cents.

The trousers-pattern, No. 6268, is cut in sizes for 4, 6, 8, 10 and 12 years. To make the trousers in the 8-year size will require 1 1/2 yards of 36-inch material. Price of pattern, 10 cents.

Girls' Blouse-Dress

THE simple blouse- or sailor- dress is one of the most useful for little girls of school age. In the design here-with offered, No. 6036, we show the blouse brought strictly up to date with drop-shoulder, plain, full-length sleeve, ending in a cuff, and a handsome collar trimming the neck, which opens over a small chemisette.

The skirt is of the plaited variety, with a panel in the center of the front.

Not only wash-materials, but also serge, zibeline, velveteen, and the like, are used for these dresses.

The pattern, No. 6036, is cut in sizes for 6, 8, 10 and 12 years. To make the dress in the medium size will require 2 1/2 yards of 36-inch material, and 1 yard of 27-inch contrasting material. Price of pattern, 10 cents.

The Trend of Fashion

Concluded from page 29

the sign manuals of youth they are much liked. There are some cutaways, but not so many and most of these have the same characteristics as those of older women. Trimmings are trimmed in the back, and have oddly cut seams, emphasized by means of pipings of velvet.

Skirts show a suggestion of drapery, just as do those of older women, and many of those intended for semidressy wear have tucks. Every feature found in the clothes of mature women will be found in those of the juniors, but modified so as to conceal the defects, and bring out the beauties of the youthful lines of the wearers.

Advum Millinery.—No chronicle of fall fashions would be complete without some word of the millinery tendencies of the day. Those of us who bought expensive hats last season in the

hope of using them again, to-day must either alter them, or be out of date.

The main feature of the hat to-day is the shape of the crown. This is distinctly different from those of yesteryear. The crown is higher, the round is more sudden, or the straightness more decided. The brim is straighter, and any upturn is all but invisible. The trimmings are high, and then higher and higher.

Of course we find the black hat leading, as it does at the beginning of every fall season. Wisely, too, for it can be worn with everything. The all-black hat, developed in velvet, with Chantilly lace, is distinctly in fashion. Often the lace is used in wired, ruche-effect, or it may form a transparent crown; it also appears, frequently, as a huge butterfly, placed almost anywhere, but usually at the back of the hat.

Wide scope is given individual taste in the selection of shape this season. From the simplest to the most extreme we have every one of them. There is the exceedingly high crown, the flaring brim, and convolutions without end. Sometimes the brim is even cut into sections and curled back to resemble the petals of a flower.

Quaint poke shapes are much in evidence, some of them having upturned backs that open out in tail-fashion. Mushroom shapes, also, with brims indented, are smart, and also the sailors with rolling brims and soft crowns. The sailor with tuque brim is very hard to wear, but it is a favorite, and is usually trimmed with aigrettes.

Turbans are also popular, and we find them in both the round and the long shapes. The novelty of them lies more in trimming than in shape this season. One pretty effect is to use the ostrich-feather banding around the crown of the turban, letting the end fall over one ear. On some others, covered with velvet, we find a plaid ribbon tied around the edge of the brim and ending in flaring bows.

All soft draped effects are popular. The crowns are soft, and often the brims are arranged in tanger-shanter fashion. These and most other handmade hats are of velvet, both in panne and in the regular pile fabric. The short, thick plush hats are among the most popular and most profitable to purchase; as they do not spot, and can be retrimmed several times during the one season.

Fur is among the leading trimmings, and this is a natural consequence of its extensive use on gowns. Moire ribbon is also very much worn. It is used in very wide and very narrow widths. The wide effects form brims, ruches and bows, while the narrow widths serve for strappings of various kinds.

The use of two-toned ribbons is a novelty, and these effects are liked both in satin and in heavy grosgrain ribbons. Exceedingly tall feather trimmings are very much a la mode, many of the best-liked styles being an outgrowth of the palm-tree idea, with a slender stem supporting a tuft at the ends.

Whip and aigrette effects are also developed in ostrich-tips, which are placed one above the other on a supporting stem, sometimes all of one color, sometimes with one or more tips of a different shade.

Quill trimmings are used, generally with the quill treated in some ornamental fashion, with braiding or other ornament at the base. Wings are liked in the new small effects, and in the outrageous shapes known as cubist. Fruit is seen a little, cherries being more popular than other fruits.

TO color kid gloves, put a handful of log-wood into a bowl, cover with alcohol and let it soak for a day. Put one glove on the hand, dip a small cloth or sponge into the liquid, wet the glove all over, rub dry and hard until it shines and it will be a nice purple. Repeat the process, and it will be black.

