

shapes. Flowers come wired in shape to entirely cover a toque.

A large jet butterfly forms a most coquettish bonnet, with a tuft of buttercups tucked in between the wings at the back, and a few more in front, tied in with narrow yellow velvet loops. The yellow velvet passes round the head as a band, and ends in strings. Another, surnamed the Countess, from its cut jet coronet, is of fine jet lacework over gold tissue, with a wreath of small curled black ostrich tips peeping into the crater at the top (instead of a crown), and apparently tied in position by a gold tinsel ribbon passed round and finished off in a bow in front.

There is a hat with a pronounced brim of delicate black lace, mounted on fine net, with a wreath of black ostrich tips curling outwards from the vacuum where the crown usually is, and a few loops of pale blue velvet and black lace in front, kept in place by two quivering jet flowers mounted on pins and resembling guelder roses in jet. Another, called La Chinoise, is smaller, and of mushroom form, with lengths of butterfly velvet looped from the inside of the crown over the black net foundation to the top, veiled with delicate lace. On the top—there is no real crown—there are other loops, and in front is a cluster of black velvet poppies and lace.

Toques for mourning are of Brussels net, with lace and gros-grain ribbon in front. Black China crepe and mousseline de soie toques are trimmed with ribbon and lace or embroidered lisse. Large roses are put directly in front of a capote or toque. Tulle toques are soft, airy pullings wreathed with small flowers, and tied on with strings of inch-wide velvet ribbon, knotted under the chin at the left side, or over the chest.

In toques there is a pretty, becoming one of fine black straw, with a chain of violets round the edge, another round the crown, and a plant of the leaves and flowers standing proudly up at the back. Another looks as if a length of ribbon velvet had been edged with a narrow jet cord pleated up into a circle and finished off with a spray of flowers and bow of velvet on the top. Another, in similar style, is in black and gold fancy ribbon, with an edge of mimosa, and a cluster of the same at the back, with a few velvet loops thrown forward on to the crown. These toques sit beautifully on the low head, and are made in all colors, to match gowns.

The boat-shaped hats have the trimming arranged in the back with long loops toward the front, or flat pieces of ribbon drawn over the crown and formed into a flat Alsatian bow in front. Flowers are sometimes held by a tied bow of velvet ribbon. Gold ribbon is used for bands and flatly tied bows. Tulle boat hats are decorated with long-stemmed flowers.

The flower rage has extended even to traveling hats. Crepe de Chine is mingled with ribbon on lace straw. Large hats are frequently trimmed with whole or half wreaths of poppies, dandelions, roses, buttercups, forget-me-nots, wild flowers, daisies, etc., with an abundance of long stems and leaves. Sailor hats are trimmed with rosettes of silk or velvet ribbon, or a land and bow in the back, with a drapery of tulle or net around the crown, and a silvered arrow-pin thrust through the bow.

The tendency toward black hats is pronounced; but the effect will never be sombre while they are loaded with flowers as at present. Large flat hats are trimmed with flowers or ostrich wreaths, and are especially stylish when allowed to droop according to their own sweet will, which is picturesquely becoming—sometimes.

Remodelling Dresses.

Almost any dress made within the last two or three years can be made over in the simple styles now in vogue with straight skirts and trimmed bodices. For instance, the pleated skirts of woollen gowns, if faded, can be turned, and their voluminous breadth will furnish ample material for an English skirt with plain front and sides and pleated back, and also for full sleeves. If this skirt is too short for the present elongated breadth, it can be lengthened by adding a border of striped, plaid or spotted wool, or else a bias fold of silk four inches wide, lined with crinoline, can be set below the edge, and simply stitched on, a fashion seen on many of the new English gowns. Another plan is to trim the skirt with three or four rows of velvet ribbon of graduated widths, the lowest row three inches wide, falling below the edge of the skirt and lengthening it. Should the skirt be long enough, but frayed at the edges, a binding of thick watered ribbon three inches wide will freshen it, and give "character" to the plain skirt. The foundation skirt, after having the bustle and steels removed, should be faced with the material



FIG. 82.

of the dress, or with that added to lengthen it.

The full skirt of a summer silk dress can be lengthened by insertions of ribbons, or of white or black French lace, with either a hem or scalloped lace at the foot, and may be slightly draped as a long over skirt, with a trimming of gathered lace or ribbon showing below it on the foundation skirt. A white muslin dress can have insertions of tucked muslin or of embroidery let in above its hem, or else it can be lengthened by a border of embroidery at the foot. The bunched-up back breadths of gingham or other cotton dresses made two years ago are usually straight, and merely require to be cut off at the top and gathered full to a belt. The front pleated breadths need not be altered; but if the apron drapery is very long, it should be shortened, and simply draped from hip to hip.

The bodices of wool dresses can retain the fitted back by making the basque part more simple, in habit fashion without position pleats, or by cutting it into four square-cornered tabs, or, if quite long, the Louis Quinze coat back may be made. The front of the waist can then have a blouse of plain, striped, or checked silk set upon it to cover it, and slight jacket fronts of wool can be made from pieces left from the full skirt. The coat sleeves can be widened at top by inserting a pointed puff of the silk, or caps of draped folds of the material can be added, or else entirely new sleeves can be made of the silk used on the front of the waist. If the bodice is so worn that it must be abandoned altogether, a pretty blouse of India silk or surah can be used with the remodelled skirt, and this skirt should be sewed permanently to a Swiss belt, or a whalebone corselet made of many small pieces left over from the skirt, well whaleboned and laced at the top in three or five places in front and on the side.

Other bodices faded or worn about the neck and shoulders can have the soiled parts removed, and a round yoke or one in V shape, or a succession of vandyke points can be set on of surah, of reppe silk, or of velvet, while for light materials ecru embroidery can be used instead. A square-cornered Spanish jacket, cut from any large pieces left from the skirt, will cover a badly fitted waist, or one worn out about the arm-holes. A corselet, or else pieces of embroidery or velvet, sloped from the under arm seams to a point in the middle of the front, will also renew soiled waists. High collars can be covered with two pieces of ribbon, each folded over from top, or with a single wide ribbon, or else with ecru embroidered muslin, which is now used on silk and wool as well as on cotton gowns. A basque of last summer can be shortened to a slightly pointed bodice, and finished with ribbon folded along its edge and hooked behind under a rosette.

Patterns.

Any pattern contained in these pages may be obtained by enclosing price and addressing S. Frank Wilson, 73 to 81 Adelaide Street West, Toronto. In ordering be careful to state size required, as we cannot change patterns that have been opened.

Fruit Preserving.

To can fruit is to preserve it, yet there is a great difference between canned and preserved fruit, as it is understood by the housekeeper. "Preserves" are what most housekeepers term the fruit that is put up pound for pound—or nearly that—with sugar. "Canned" fruit, as it is generally understood, can be put up without sugar; or it may have added to it a small or large amount, as one's taste may dictate, writes Maria Parloe to Good Housekeeping. Some fruits are by far better when canned than when preserved, whereas, on the contrary, others are not fit to use if canned with only a small quantity of sugar. Strawberries are, of all the fruits the most unsatisfactory when canned, but, when properly preserved, the most delicious. Raspberries, when preserved are delicious, and useful for many kinds of dessert; yet they are quite as desirable canned. Indeed, I know of no fruit that retains its freshness and flavor in canning like the raspberry. Pears are insipid if preserved, but when canned in any light syrup are delicious. Quinces are not good canned. To develop the perfect flavor they should be preserved with at least half a pound of sugar to a pound of fruit, better three-quarters of a pound.

These are only a few examples of the difference in fruit in regard to the necessity of more or less sugar to develop flavor and texture. Of course, in selecting your fruit and the method of putting it up, you must take into consideration how you are going to use it. Should you, as many people do, use the preserved fruits and cereals in large quantities, rather than use animal food, then the amount of sugar added to the fruit must be only enough to give it the required flavor. When this is the case the fruit that require the least sugar should be selected; on no account try strawberries.

Man's Best Friend.

First and foremost, woman is man's best friend:

Because she is his mother.

Second, because she is his wife.

Because without her he would be rude, rough and ungaily.

Because she can with him endure pain quietly and meet joy gladly.

Because she is patient with him in illness, endures his fretfulness and "mothers" him.

Because she teaches him the value of gentle words, of kindly thought and of consideration.

Because on her breast he can shed tears

of repentance, and he is never reminded of them afterward.

Because she has made for us a beautiful world, in which we should be proud to live and contented to die.

Because she will stick to him through good and evil report, and always believe in him, if she loves him.

Because, when he is behaving like a fretful boy, and we all do, you know, at times, with no reason in the world for it, woman's soft word, touch or glance will make him ashamed of himself, as he ought to be.

Because without her as an incentive he would grow lazy; there would be no good work done, there would be no noble books written, there would be no beautiful pictures painted, there would be no divine strains of melody.

Because and thus is the best reason of all—when the world had reached an unenviable state of wickedness the blessed task of bringing it a Saviour for all mankind was given to a woman, which was God's way of setting his seal of approval on her who is mother, wife, daughter and sweetheart, and, therefore, man's best friend.

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