

for Fletcher's

ASTORIA

Remedy for Infants and Children
 for babies. A baby's medicine
 Remedies primarily prepared
 for babies. It was the need of
 parents of Infants and Children
 the public after years of research,
 for it that its use for over 30

ASTORIA?

State for Cactor Oil, Perogoric,
 It is pleasant. It contains
 other narcotic substance. Its
 more than thirty years it has
 relief of Constipation, Flatulency,
 allaying Feverishness arising
 the Stomach and Bowels, aids
 healthy and natural sleep.
 Mother's Friend.

ASTORIA ALWAYS

Signature of
Fletcher's
 over 30 Years
 ANY, NEW YORK CITY

of the Fittest!

lay business is a battle of
 the keen mind is the gold
 vision dulle the mind.
 us—unbeknowningly—have
 in some degree. Know
 on of your eyes! See an
 specialist. He will know. You
 if you intend to keep fit.

There is a regulation guardroom in
 the bank and a dining room and
 sleeping apartment are set apart for
 the officer of the guard. Dinner is
 provided for him by the bank, and he
 may invite a friend.

The officer also receives a guinea,
 which he must give to a charity, and
 to every man to the guard, 21 in
 number, is given when he arrives
 at the bank for duty.

THE OLD STUMP FENCE.

have found a grassy garden on the
 summit of a hill.
 Where an old stump fence grows
 older in the sun.
 Where the grey pine trees are stand-
 ing very wise and very still.
 While they spread their thoughts
 to mellow in the sun.
 Where the wind crawls up the hill-
 side through the tawny curving
 grass.
 And tumbles past the hill crest
 to clouds.
 There's a place for learning secret
 words that very often pass
 between the quiet earth and friend-
 ly clouds.
 —Helen Underwood Hoyt.

Montreal Tramways regular 2 1/2
 per cent. for quarter ended Septem-
 ber 30, payable November 2 to re-
 cord of October 24.

BABY'S OWN SOAP

Best for Baby
 Best for You

Excellent for the Skin

By R. A. MacGillivray
 Creator of the Wash-Boon Soap

TING UP!! FORE!!

THE STANDARD.

For the INDUSTRIOUS NEEDLEWOMAN

By ADELAIDE BYRD

TWO SEPARATE COLLARS

Designed by Betty Lynne

WHAT is more dainty and "sum-
 mery" than a separate collar
 worn with a plain tub frock
 and adding a touch of individuality that
 need not cost you much and can be
 achieved with very little trouble?

Here are two for you, representing dif-
 ferent types and assuring good effect to
 the wearer and wearer.

One design, half of which is shown,
 can be worked in French knots and is
 beautiful in the finished form. It has a
 very attractive slash back, with
 slightly narrowed fronts.

Work the blossoms as suggested, using
 the friendly knots for the centers and
 the groups around it. Outline the lines
 from the centers and whip into a firm
 cord by catching together the over-
 lapped stitches. Outline the stems and
 work the small leaves in solid stitches.
 Pad the scallops and work in button-
 hole stitch around the edge. Add a
 narrow band of lawn or lightweight
 muslin, which can be used to baste the
 collar in place on the blouse that it will
 undeniably adorn.

The other pattern gives an excellent
 opportunity for a combination of solid
 work with eyelet work.

PADDING THE PETALS

Pad the petals of the blossoms and
 work with soft mercerized cotton in
 solid stitch. Outline the short stems
 and work the leaves that are distributed
 on each side in eyelet work. Those
 little oval that lap over the stems may
 be worked solid.

The bell-like forms should be worked
 either solid or in small seed stitches to
 fill in an outlined space. Make the
 flower centers in eyelets by way of
 contrast to the solid petals.

Pad the edge and work in button-
 hole stitches. Add the narrow band of
 straight goods as suggested above.
 This design on handkerchief lined,
 plique or durable linens is extremely
 effective. It is lovely in color, and if
 you have a willing worker who will
 copy this in the material to match your
 frock and work it in white or a darker
 shade of the same color, by all means
 say yes. Best shantung, for instance,
 is lovely in tan or brown; the pinks and
 blues in ginghams or lawns can be
 worked in white or contrasting colors.

Cuffs can be improvised by using the
 same decorative motif and making the
 collars shorter, that is all. The ends
 can be cut off and the curve made more
 shallow.

The touch of handwork is undeniably
 worth while. It raises a plain little
 frock to a distinctive class and decid-
 edly out of the ready-to-wear category.
 And may I add that the white em-
 broidered sets are to be just as fashion-
 able this fall as ever? They will be
 worn with frocks of serge and silk
 and should not be ignored in the
 planning of a gown for business or
 home wear.

THE VALUE OF DETAIL

EVERY successful dressmaker un-
 derstands the value of careful de-
 tail. Indifferent finish is bound to
 spoil otherwise good work. A cheap
 grade of hooks and eyes or snap fas-
 teners, for example, are climaxes
 shaped and should never be selected by
 the home dressmaker who takes pride
 in the fit and set of her work.

The finishing of seams, stitching, and
 pickings fastenings very often stamp a
 gown as being made by an amateur,
 when every other part of it is stylish
 and well fitting.

I have often seen very smart-looking
 shirtwaists that have appeared "tail-
 or" enough excepting for the button-
 holes; but once you caught sight of
 these you knew they were worked by
 the rankiest novice.

A well-made buttonhole should be
 perfectly flat, and the edges should lie
 close together, touching each other
 when unbuttoned. The end of the but-
 tonhole toward the outer edge of the
 box pleat should be rounded, while the
 other should be drawn close to-
 gether with a few stitches worked over
 and over. Buttonholes should not be
 worked with too coarse thread. This is
 a mistake that many dressmakers make,
 and the result is a thick, clumsy-looking
 buttonhole that gapes apart like a
 pig's eye—always open. Use medium
 fine waxed thread, single, never dou-
 ble, and begin to work at the end of
 the hole furthest from the edge of the
 material. Then take the stitches very
 close together, the width of the thread
 apart and a little less than an eighth of
 an inch away from the opening. Work
 straight ahead until you reach the other
 end of the opening; then work around
 it as you would if making an eyelet.
 Now continue to the starting point, and
 when you reach it take three or four
 stitches over the end and secure the
 thread on the wrong side before cut-
 ting it.

An important point to observe while
 working is to keep the cut edge close
 together; then you will have no trouble
 with a gaping eye.

When buttonholes are cut parallel to
 the edge of the material, begin at the
 lower end of the cut edge to work.

When sewing on hooks and eyes, be
 sure that the bill of the hook is placed
 at least a quarter of an inch back from
 the edge of the goods. Then sew them
 fast with double waxed thread, catch-
 ing it through the loops for that pur-
 pose and two or three stitches under
 the bill, so that it will not work loose
 at the edge. The eye must be placed
 a quarter of an inch back from the
 edge and sewed down flat.

The raw edges of seams should be
 either bound with thin silk seam-binding
 or carefully picked on the edges by
 snipping them in little V-shaped pieces
 with the scissors. If you are working
 with material that frays easily, such as
 serge and some of the heavier woven
 silks and woolen materials, all seams
 should be covered, or "whipped," on
 the edge. The armholes of an unlined
 waist bodice, for example, and those of
 a lined bodice, should be whipped.

If an inside belt is used to hold the
 bodice down at the back with the
 catenail worked in silk. Sew all folds
 in under the arms by catching them
 lightly at each end, so the sleeve seam
 and in the center of the lower portion
 next the waist to the edge of the un-
 derarm seam.

Finish the pickings so it will lie per-
 fectly flat, with not the slightest bulge
 between the hooks. Snap fasteners are
 best to use for this purpose. They should
 be sewed on carefully without catch-
 ing the stitches through to the right
 side. Take this precaution when sewing
 on skirt braids. An easy way to pre-
 vent the stitches from catching all the
 way through the hem on a skirt is to
 insert a narrow card between the ma-
 terial of the hem and slip it along as
 you work, so that you can take a good
 stitch in the material, yet have the
 card prevent the needle from going
 through to the right side.

A straight facing should be placed
 on the neck of a low-cut blouse, so
 that it will not stretch out of shape;
 but if you want a full curve, it will be
 necessary to face the edge with a nar-
 row strip of bias material, stretched to
 fit the curve.

Take great pains with all handwork
 to have the stitches small and neat,
 and when stitching on the machine, use
 the guide that comes for that purpose
 to keep the rows of stitching straight
 and an equal distance from each other.
 See that every little detail of the
 gown is finished carefully and you will
 be repaid for your trouble by the praise
 of your friends.

How to Transfer

HERE are suggestions for trans-
 ferring the pattern before you
 begin to work. This is successful
 when the material is thin, like linen,
 batiste, etc. Pin the sheet of paper
 and the material together and hold
 them up against the glass of a win-
 dow. With a sharp pencil draw on the
 material the design, which can be easily
 seen through the goods. If one-half of
 the design only be given, unpin the
 paper and turn the other side to the
 fabric. The strong light behind will
 make it plain.

If you have carbon paper, you should
 place the sheet between your fabric and
 the newspaper. This latter is on top.
 With a sharp pencil go over the outline
 of the design. The impression will be
 left in fine lines and will last until
 worked. This method is successful on
 heavy material.

The last way is also easy. On wax
 paper or ordinary tissue paper trace
 the pattern before you. When the de-
 sign is completed, turn over the paper
 and outline the pattern with a heavy
 lead pencil. The pencil will leave the
 design on the fabric and redraw the out-
 line, pressing hard with the pencil. The
 pattern will be transferred without dif-
 ficulty.

Surely the way is easy.

When Winding Wool

WHEN winding wool for croch-
 eting or knitting, begin the ball
 by winding the thread over the
 tag that comes with the skein. This
 will save trouble in starting the ball
 and also trouble when more wool is
 needed, as the tag has the number and
 tag that comes with the skein. This
 will save trouble in starting the ball
 and also trouble when more wool is
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 and also trouble when more wool is
 needed, as the tag has the number and

MAKING A TAILORED BLOUSE

THOSE tailored blouses are so
 smart. I should love to have
 one, but if I buy one of a good
 quality of linen, already made,
 they are so expensive that I will
 not be able to afford more than
 one blouse this season, and I
 need several. If I could only make one
 myself! And the little woman, who
 stood next to me at the counter where
 linen shirtwaists were sold, sighed
 deeply as she carefully smoothed the
 crisp folds of the "smart" tailored
 blouse she so much admired.

"Do you make your own blouses?" I
 inquired.

"Yes," she said; "but I have always
 been afraid to attempt a tailored model,
 they look so hard to make. I am afraid
 I could not put on the cuffs, the collar-
 band and the yoke properly. This one
 has tucks in the front—I know I never
 could get them right." So while I wait-
 ed for my change, I explained to her
 just how to go about the making of a
 tailored blouse.

"First," I said, "select a fine, close-
 woven linen, not too heavy, but one that
 will take the starch nicely when it is
 laundered; then before you cut into it
 soak it overnight in cold water, let it
 get almost dry, then iron it out smooth
 until it is perfectly dry.

"This shrinks the linen so that it can
 be made up without fear of shrinking
 the first time it is laundered.

"Now measure off the lengths of the
 two fronts. Leave this in one place,
 allow a two-inch margin on one side for
 the box pleat and tuck the material in
 the size tucks you want—one inch or
 one and a half is the most popular
 width. This done, measure off a length
 for the back and add tuck that; or, if you
 wish, leave it plain and add a yoke like
 this one has.

"Of course you must purchase a pat-
 tern the size that will fit you; then fol-
 low the directions on the wrapper as to
 the proper way to lay the pattern on the
 material. Pin it firmly in place and cut
 out, being careful to mark the material
 with notches as is the pattern.

"Double the tucked material for the
 fronts and lay the pattern on it so that
 the first tuck will be about one inch
 away from the box pleat when it is put
 on—not one inch from the edge of the
 pattern, understand, but an inch from
 the box pleat. The pleat is made sepa-
 rate from the waist and stitched in
 place after the waist has been fitted.

"Then the back and sleeves are cut,
 and from the pieces left come the cuffs,
 yoke, collar, box pleat and belt.

"Cut the neckband, collar and cuffs
 double; the cuffs should have an inter-
 lining of heavy linen that has been
 shrunk before using. Now baste
 shoulder and underarm seams, taking
 up one-half inch and matching the
 notches; but make the shoulder seam on
 the right side instead of on the wrong,
 if you are using the yoke.

"Try the blouse on, and if there are
 any alterations to make in the fit of the
 garment, they can easily be made at
 this time.

"Pin a tape around the waist line over
 the blouse, and to this tape pin the
 blouse in place around the waist, ar-
 ranging the fullness in the center of the
 back and a little to each side of the
 center of the front.

"The box pleat is then pinned on. This,
 of course, is just a strip three inches
 wide, turned in one-half inch on each
 edge and placed on the right-hand side
 of the front.

"This done, slip the waist off and
 stitch the seams in place; but first, if
 you are using the yoke, that must be
 basted in place on the back along the
 lower edge and the shoulder seam left
 open, so that it can be turned in and
 stitched to cover the seam of the waist
 on the shoulder that is turned back to
 slip under the yoke.

"Should the armhole be too large, take
 the underarm seam in a little, and if
 the neck has the same fault, take it up
 on the shoulder. These details you
 will have to overcome when fitting
 the first time; then, if all is well, you
 can stitch the seams, making a French
 seam under the arm; that is, stitch a
 very narrow seam on the right side and
 turning it, stitch a wider seam on the
 wrong side, so as to take in the edges
 of the narrow seam.

"The tape is basted in place and
 stitched on both edges and the bottom
 of the waist is finished with a narrow
 hem. Now the neckband must be ad-
 justed. If the standing or stiff collar
 is to be worn, lay the neckband sections
 with the right sides together and stitch
 along the top edge, then turn it right
 side out and baste one edge—the inner
 one—in place around the neck of the
 blouse. Try on the blouse and see that
 the collarband fits well, then turn in
 the outer edge and stitch in place.
 The sleeves are slashed at the indica-
 tions marked on the pattern. Finish the
 back edges in the slash with an under-
 lap one-half inch wide completed, and
 the front edge with the overlap of the
 pattern. Sew this shorter side of the
 slash in a very narrow seam, with the
 edges on the right side; then turn the
 lap over and baste it flat to the sleeve,
 finishing the edges neatly, making a
 good point at the top. Stitch the sleeve
 seam, finished. Then gather the lower
 edge each side of the slash. The cuffs
 are then made ready to attach to the
 sleeve, placing the right sides together
 and the interfacing against one of them.
 Stitch along the lower edge and mid-
 dle, and then turn the cuff right side out.
 Stitch the outer edge of the cuff and
 the interfacing against one of them.
 Baste the inside section in place,
 run a stitching all around the cuff, and

with the notches matching, try on and
 see if they set all right; then stitch in
 and bind with a narrow bias strip of
 linen.

Stitch the little patch pocket on the
 left side of the front if you are making
 a plain-front waist.

"There you have it, and it is not so
 hard after all, is it?"

"No," beamed the little woman. "I
 shall go right home and make one for
 myself after I purchase a pattern, for I
 have a large linen bolster case that was
 mother's that will be just the thing to
 practice on. Thank you so much for
 telling me how to do it. Goodbye,
 thank you again."

One-half
 of
 French knot
 design

Solid
 and eyelet
 work

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