

**FASHIONABLE FURS.**

**FUR GARMENTS, FUR LINED WRAPS AND FUR TRIMMINGS.**

**Varieties That Lead This Season—Decided Novelties in Capes and Jackets—Fur Boleros and Long, Close Fitting Cloaks. Big Muffs—Fur Trimmed Dresses.**

The most fashionable furs are seal-skin, sable, Persian lamb, chinchilla and a light gray fur known in New York as moufflin. There are cheaper varieties, all of which are more or less in evidence, and which represent the popular furs. Women, with fur garments on hand are rejoicing because this season the fashion in furs permits



LONG SEAL COAT.

a combination of two kinds of fur in one garment. This, of course, renders the remodeling of old capes and coats a comparatively easy and inexpensive matter.

The new fur coats or jackets are rather short and with less fullness in the bosom than last season, and many of them have loose fronts. The very newest capes are made with almost close fitting backs and fronts, with wide cape sleeves, showing a tendency to return to the dolman style. Most of the coats, capes, cloaks and pelisses are made with high collars. Among novelties may be classed the fur boleros. Another novelty is represented in a long cape of seal overlaid with a short cape of sable. A favorite combination appears to be seal and chinchilla.

A cape that is much in vogue is of sable, edged with sable tails, and a rolled collar. This may be made in mink, skunk, ermine or chinchilla, whichever fur is preferred. Capes appear to be cut rather differently this year, being smaller at the top and standing out in wider flutes round the waist. Many of them have square cut collars, but the majority are fitted with the high collar.

A long, close fitting coat reaching to the feet may be made either in seal-skin or in cloth and trimmed down the front and on the collar and cuffs with sable tails. There is a great variety of seal-skin coats in every shape and design. An attractive pattern is a short Eron coat, with full sleeves, and a broad band of sable round the neck, crossing in the front and fastening at the side with the head of the animal.

With decided novelties is a cape of Alaska seal and baby lamb lined with broche. The long ends in front are drawn in with satin bows. There is a ruche collar of the lamb. The toque is of lamb, with sable head and tail. A seal jacket with revers and cuffs of chinchilla has a high standing collar of seal lined with black suede. The vest of black suede is embroidered with silver cord and chenille. A quite new necklet in Russian sable has its large bow ends finished with sable tails.

The new muffs are quite large and are made in various kinds of fur. Velvet muffs are trimmed with fur and lace. Some of the muffs combine two furs.

It is predicted that ermine, though too remarkable for trimmings and general wear, will be much worn as waist-coats or plastrons under seal-skin and



DECIDED NOVELTIES.

seal plush coats. The addition of a rich lace cravat will give a becoming and softening effect. Fur is used a great deal for trimming cloth garments; also for lining winter wraps.

Narrow bands of fur outline the seams of skirts and jackets. Black caracul is applied in narrow bands on green cloth tailor dresses. It is also used for facings, collars, cuffs, etc., to jackets.

Many of the latest capes are lined throughout with fur and trimmed with tulle.

**ALICE VARNUM.**

**One Way to Make Fig Cake.**

Good Housekeeping furnishes this recipe: Cream a cupful of sugar with one-half cupful of butter. Add a whole egg and the yolk of another, beaten together, reserving the white for frosting. Beat well, add a scant cupful of milk, 3 cupfuls of flour sifted with 2 teaspoonfuls of baking powder and one-half teaspoonful of vanilla. Bake in two round tins or in a biscuit tin for 25 or 30 minutes.

**PIANO PRACTICE.**

**A Great Mistake—Give the Fourth and Fifth Fingers Plenty of Work.**

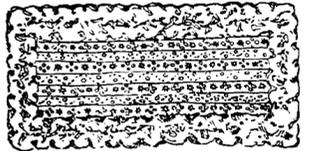
A writer in a Boston exchange comments on the lack of development of the most important part of the hands. He says: "The power of any set of fingers for even and uniform execution is entirely dependent on the development of the weaker and universally neglected fourth and fifth fingers. First, second and third fingers are in 99 cases out of 100 hands developed far and away beyond the power of the fourth and fifth fingers to keep up with them. Hours and hours of the hardest work have been put in by conscientious students to even up the work of the fingers, and yet the very exercises used have often made the matter worse. Why? Simply because the stronger fingers of the hand are not only used very largely in general playing, but are actually given from two-thirds to three-quarters of all the work in technical exercises. There can be but one result—the strong fingers get stronger and stronger, and the gap between them and the neglected members becomes wider and wider.

The remedy, says the writer in question, is simple, although it makes necessary the widest change in the prevailing method of writing technical exercises and in the use of those that we now have. Whoever will give the fourth and fifth fingers plenty of work and will also practice steadily on a series of exercises, using the first, fourth and fifth fingers only in connection with a moderate amount of scale work and general playing, will be simply amazed at the evenness that comes into the entire work of the hand.

Not a single exercise should be used that does not at least, give the weaker fingers a quantity of work equal to that given the stronger, and four out of every five exercises used should give the weaker from three to ten times the amount given the stronger. A careful course of this kind of work will simply be a revelation to those who have struggled with the discouraging "break" at the point where the stronger fingers give over the work to those that are so poorly fitted to take it up.

**Table Centers.**

Everybody has recognized the aid to table decoration given by the fancy center cloth, which is now so generally used. A very charming design, and at the same time one which is quite simple to copy, is of puffed silk and lace. A piece of white crash makes a good foundation, and we will suppose we are making a table center 38 inches long and half a yard wide. Cut your crash to correspond and cover it on both sides with soft yellow pongee silk. Then



SILK AND LACE CENTERPIECE.

down the center place a strip, six inches wide, of fine insertion and lace sewed together, this strip to be 12 inches shorter than the table center, as it is bordered all round with a puffing of silk similar to that which is under the lace. Take four pieces of silk for the puffing, each piece being seven inches wide. Two pieces must be double the length of the table center, the remaining two pieces (in length) double the width. Run three gathering threads of pale gold sewing silk along each piece of silk, a gathering thread at each edge and one along the center. Draw these up and place the puffing as a border to the lace center, joining the corners neatly. The puffs can be arranged to conceal the joins completely. It is better to leave the covering of the crash at the back until quite the last, in order to hide the stitches. Three yards of pongee silk, if about 20 or 21 inches wide, ought to do the table center.

**The Secrets of Health.**

Don't worry. Don't hurry. "Too swift arrives as tardy as too slow." Don't overeat. Don't starve. Court the fresh air day and night. Sleep and rest abundantly.

Work like a man, but don't be worked to death.

Avoid passion and excitement. A moment's anger may be fatal.

Spend less nervous energy each day than you make. Be cheerful. "A light heart lives long." Think only healthful thoughts.

Associate with healthy people. Health is contagious as well as disease.

Don't carry the whole world on your shoulders, far less the universe.

Never despair. "Lost hope is a fatal disease."—Housewife.

**Etiquette For Young Women.**

It is the privilege of a lady when dancing to signify when she wishes to stop.

It is very dishonorable for a young girl to show and make a jest of letters that have been written to her.

When an engagement is broken, the ring is returned with the letters and all presents that have been received.

After having been to a place of amusement with a gentleman you should bid him goodby at the door. It is not necessary, late at night, to ask him to come into the house.

Handshaking is not general, but when it is done the lady offers her hand first.

In presenting a gentleman to a lady simply say, "Miss Robinson, may I have the pleasure of presenting Mr. Brown to you?"

A lady need not rise when a gentleman is presented to her.

The lady decides as to the wedding day, though there is usually a consultation about it, so that the bridegroom's as well as the bride's family may be pleased.—Ladies' Home Journal.

**A VISTA OF FASHION.**

**Salient Features of the Very Newest Gowns and Bonnets.**

At the present moment women are much given to the wearing of red. Red linings to dark skirts have usurped the place of all others. Red hats and bonnets and red silk bodices are the mode. Green is another popular color. There



RUSSIAN TOQUE. VELVET BONNET.

is little doubt that green will be a dominant color in winter dresses, and a cloth of a dark myrtle shade has been made with fancy brown velvet sleeves and a zouave jacket opening over a full front of lace. With the advent of small bouffes, which appear on the upper portion of some of the sleeves, or entirely covering skirts, finding a place also on the vests for open coats, the necessity arises for some form of bordering which will show them off in a satisfactory way, and the most used is a narrow black velvet put just above the edge, or a slightly wider bordering of such fur as sable or mink, for there is no compunction in cutting up the best furs when necessity arises. The new basques are still shallow, but no longer wide. The bolero style of jacket asserts itself in all sorts of gowns. In the tailor made it is bordered either with fur or braid. For the evening it is richly embroidered with silks and paillettes and beads or some other diaphanous material. With the woven fabrics velvet boleros are to be worn, plain or covered, with handsome embroidery.

Great is the revolution in sleeves. For evening wear fashionable women are coming back to the small empire puff as far as size is concerned. Dress skirts are much narrower, but the ordinary one of everyday life will remain plain, save, perhaps, for graduated lines of braid or perpendicular bands carried down the seams, but broad bands at the hem of a distinct material are appearing on some of the best Paris models, and bows and torsades of ribbons, carried up the seams for about a quarter of a yard from the hem, and appliques of fur and other varieties of skirt trimmings.

Fashions in millinery are varied and original. English walking hats are out in beaver and felt and are stylishly trimmed with cock feathers or birds of paradise and tuffeta ribbon. Much thought has been devoted to the tail feathers of the bird of paradise, and they are now dyed to match any of the fashionable colors. The chenille embroidery, worked on horse hair net, on straw and willow, and on velvet, is greatly in vogue.

Very chic is the Russian toque made in ermine velvet in quaint form, with a bordering of fur at the edge of the brim. A stylish bonnet is trimmed with two shades of green velvet, the foundation being plaited chenille. The lace aigret starts from a cabochon formed of close set silver paillettes, while the ruche on the brim is made to resemble flowers, having diamond centers.

The all round linen collar and the turned down linen collar are both to be worn, with heavy winter dresses and cuffs to match, but also tasteful little muslin embroidered collars, edged with full frillings of narrow lace, are brought over the high collar bands, and occasionally these are made in colored muslins intermixed with white.

**Evening Toilets.**

The newest modes in evening dress give unlimited choice as regards material. Heavy English brocades and rich embroidered velvets are employed; so are tulle and chiffon and intermediate fabrics.

For evening gowns French designs are preferred. An imported dress seen



EVENING GOWNS OF FRENCH DESIGN.

at a New York opening had a skirt in yellow satin, with sash of the same, fastened with a jeweled buckle. The bodice was of guipure lace over mouseline de soie. Another gown, in pink satin, was cut en princesse, the skirt was bordered with a pearl and silver embroidery and the bodice trimmed in a similar manner.

**Tonic in a Marrow Bone.**

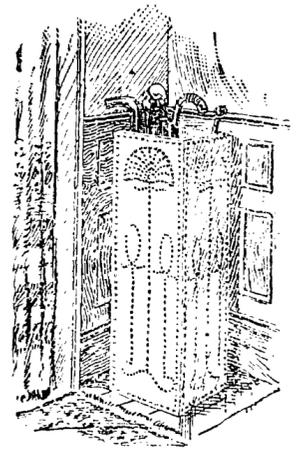
And now we are assured that the marrow bone affords a strengthening diet. The marrow bone is served upon a piece of hot, dry toast. When it is to be eaten, the marrow is taken out and spread upon the toast. It is also served upon small portions of fillet of beef, and in this manner is considered a desirable course for luncheon parties, according to a New York exchange.

**MADE BY AMATEURS.**

**WITH HAMMER, NAILS AND A BIT OF GLUE.**

**The Transforming Assistance of Paint, Gilt and Varnish—A Pleasing Design For an Umbrella Stand—How to Make an Antique Silver Chest.**

From barrels, boxes and odd bits of wood, the aid of hammer, nails and glue and the transforming assistance of paint, gilt and varnish, many home conveniences may be developed by amateurs. The design for an umbrella stand, illustrated and described in the Ladies' Home Journal, for instance, is made of ordinary wood and covered with burlap or bagging, finished at the edges with screws or slim steel wire nails. Over the entire outside of the box stretch burlap or bagging, such as furniture is wrapped and packed in. Fasten the material in place with flat headed carpet tacks or liquid glue. After the glue is dry the burlap may be treated to several coats of paint of some desirable color. After the first coat is applied the box should stand for a few days, so that the paint may thoroughly dry before the second coat is applied. Three or four



UNIQUE UMBRELLA STAND.

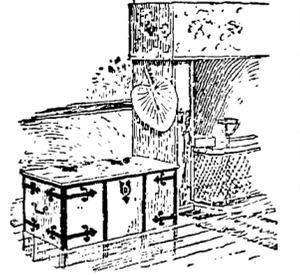
coats will be sufficient to prepare the surface, and before the last one is put on the entire surface should be sandpapered to remove all rough places.

When the last coat of paint has dried hard, the corners of the box may be decorated by driving ornamental nails or tacks at even distances apart around each of the four sides. Any design can be worked out in the following manner: On a large, smooth piece of paper draw an oblong, to represent one side of the box, 10 inches wide and 30 inches long. On this draw the design with a soft lead pencil, and make four tissue paper tracings of it. Fasten one tracing on each side of the box at a time and begin to drive the nails on the line fairly close together, but not so that the heads will touch each other. Drive the nails in half way, and when all the lines of the design have been followed, tear away the tissue paper and hammer the nails in flush. Large headed iron carpet tacks can be used for this purpose, but they should first be treated to a coat of thin, black paint.

When the outside of the box is finished, it will be necessary to give the inside a coat or two of some dark colored paint or asphaltum varnish to protect it from moisture. A zinc tray that will fit inside the stand, to catch the drippings from wet umbrellas, can be made by any tinsmith.

Following are directions for making a wood box of medium size, from the authority already quoted: The box should be 36 inches in length and 18 in width, the height from 16 to 18 inches. The interior may be divided into two compartments—one for wood, the other for coal—and treated to several successive coats of dark paint or asphaltum varnish.

An ordinary canned goods box can be fixed up and painted to appear like an iron bound chest. Cover the surface of the box with heavy builders' paper, gluing it on smoothly, avoiding creases or wrinkles, and paint a rich mahogany brown. Two or three coats, each thoroughly dried and afterward varnished and rubbed down, will make a good, durable surface. Strap iron corners and cross bands, embellished with big,



ARTISTIC WOODBOX.

rough headed, handmade nails, add to the apparent strength of this chest and give it the character of an antique strong box.

A box of this sort may be put to use as a silver chest, and, if so, it should be lined with cotton flannel or felt, which may be tacked or glued fast. Several trays may be provided in which to keep spoons, forks and other small articles of plate.

**About Frying Croquettes.**

One housewife advises as follows: When frying croquettes, after rolling them in beaten egg and crumbs, lay them in a wire basket and plunge the basket deep into boiling hot fat. Then a crust is formed at once over the outside, which prevents the grease from penetrating. When the croquettes are browned, transfer them to brown paper to absorb any grease that may adhere to them.

**PAINTING ON GLASS.**

**How to Imitate Pietra Dura and Mosaic in a Simple Manner.**

The materials required are ordinary oil colors, mirrorine medium, some artists' enamels, sable brushes and a good black for grounding. Japanese black lacquer covers better than most of them, and a tube of ecailleine brown black is needed for outlining.

The glass must be thoroughly cleaned with soap and hot water and free from smears. Place the glass face downward over the design to be copied and put in the outlines with ecailleine brown and mirrorine medium. A fine sable brush is used, and the lines must be solid and very equal in thickness. They will take some time to dry—perhaps two days. They must be dry and hard before the next painting is started; otherwise their sharpness and decision will be entirely marred and cannot be restored without great trouble.

The tone for coloring must be chosen from among those that are found in stone and marble, of which there is an infinite variety. Gray, red, yellow, green and blue abound and can be blended in every conceivable manner. In arranging the scheme of color to be carried out, it will be found that a combination of three or four tints well arranged and balanced will prove easier to manage and more satisfactory in result than a kaleidoscopic arrangement of a number of colors, which is apt to impart a bewildering effect to the design. Each different tint of the oil colors must be mixed up ready for use in sufficient quantity to cover all the parts required. It does not answer to mix with the brush as the work progresses. The color would be certain to vary and look like paint, not stone.

Mix mirrorine with the color and cover solidly, taking care to keep within the outlines. The enamel can be used instead of oil color, and thinned with mirrorine answers very well. If the tints are not exactly what is required, they can be modified with oil colors.

The whole of the design being filled in with the various tints selected, the ground has to be well covered with the black varnish. Fill up all thin places, as the varnish dries very quickly. It can be retouched again and again without much delay.

**How to Use Chicken Wings.**

A nice dish can be made from the wings of fowls by soiling slowly until extremely tender. Then make a puree of peas by boiling a quantity of peas, either fresh or canned, in water until tender, draining and mashing through a sieve and seasoning with salt and pepper and butter. Just before mashing through the sieve thicken with a tablespoonful of flour to every quart of peas. Wet the flour with cold water and cook for two minutes. Serve on a steak dish, with the wings piled on top.

**How to Economize in Dress.**

If a black silk or fine wool dress has a frayed place under the arm or a conspicuous tear in the skirt, moisten a piece of court plaster, put it on the underside and smooth down the edges, carefully drawing them together. Any colored goods may be repaired in this way if you get plaster to match the silk. Material manufactured for the purpose can be purchased at the notion counters of some dry goods stores.

A last year's straw hat can be sponged and cleaned with coffee, afterward pressing with a warm iron, laying the rim on a flat surface and using a pan for the crown. In addition wire the brim so that you can change the shape or add an edge of fancy straw and fresh trimmings.

If feathers have become damp, hold them to dry over a gentle heat, shaking and waving until dry.

Fill damp shoes with torn newspapers and let them dry in shape and use no polish, but a very little sweet oil, applying this only after they have been well dusted, and they will look nice for a long time.

Remove gloves by taking hold of the wrist and pulling them off wrong side out. Then turn and pull in shape. Trifles like this enable some women to appear well dressed on a minimum expense.

**How to Make a Headrest.**

Make a cushion of the desired size in heart shape. Cut a piece of white linen a little smaller than the cushion. Cut the edge of the linen in small scallops and buttonhole it with yellow Roman floss. On the linen work scattered buttercups and leaves with Asiatic floe. Cover both sides of the cushion with yellow china silk. Fasten the linen on the upper half. Finish the cushion with a double ruffle of the silk and hang with yellow satin ribbon.

**How to Preserve Old Manuscripts.**

The paper or document, after being cleaned or brushed, is washed on both sides with a transparent adhesive solution. Sheets of imported white silk of the most delicate fabric, large enough to give an ample margin or border to surround the document to be preserved, are then placed on each side of the record and pressed. The pressure causes the silk to adhere closely to the document, which is then treated to a coating of paraffin for the purpose of bringing out and making more legible the writing thereon. This process seals the document permanently from any danger of disintegration or fading of the ink, and also is a protection against insects or mice, which might prey upon the ancient records.

**How to Cook Pork Chops.**

Add a teaspoonful of finely chopped onion to a beaten egg and a good pinch of sage. Trim the chops free of any superfluous fat and place in the above mixture. Strew with bread crumbs and fry.

**How to Clean Silver.**

To clean the silver spoons and forks in everyday use rub them with a damp cloth dipped in baking soda, then polish them with a little piece of chamois.

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