

What the Fashionables are Wearing

Illustrated Dressmaking Lesson Furnished With Every Pattern

By Annabelle Worthington

White lace accents add much to the charm of this smart day model of black crepe marocain.

The arrangement of the fullness of the skirt is quite unique. Flaring insets have been added at the front and the back, leaving the sides smartly slim and straight.

It can also be made in chiffon prints or printed crepe silk.

Style No. 851 is designed for sizes 14, 16, 18, 20, 22, 24, 26, 28, 30 and 32 inches bust. Size 36 requires 3 1/2 yards of 39-inch material with 1/2 yard of 35-inch contrasting.

Tweed printed crepe silk is very lovely for general day occasions or for travel.

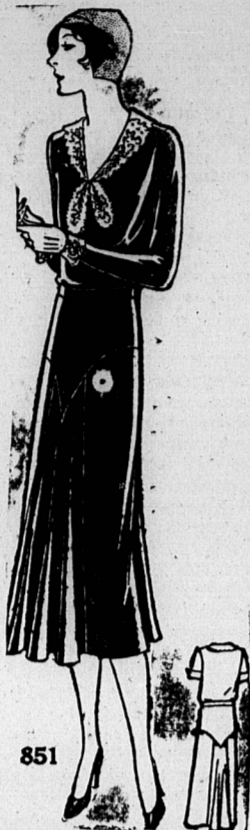
Crepe plain or patterned woolsens are also adaptable for this chic model.

For resort, make it with short sleeves of pastel or white crepe tub silk or shantung.

Be sure to fill in the size of the pattern. Send stamps or coin (coin preferred.)

Price of pattern 15 cents.

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851

Perky Gloves For Fall Wear

Feminine hands are apt to become unruly as the days shorten and the trees begin to deck themselves for autumn. For gay, care-free weeks they have known freedom from their ordinary tasks and from constricting gloves. They have laid a firm hold on a maschie or felt the exhilarating pull of a trollying line; they have temporarily forgotten the trick of turning the switch on the electric stove, to fan the flame of the campfire and the aluminum "perk" has been ousted from favor by a well blackened coffee pot.

But summer is waning—sad, but true—and tanned and roughened hands must be tamed and softened. Gloves are the answer, the need of the moment, and women are looking for guidance as to colors and styles.

Black Still Used

From Paris comes the tale of black gloves; black for morning, for sports, for afternoon and evening. The distinction of black used with black or with lighter colors for contrast cannot be bettered. For

Etiquette By Roberts Lee

Q. What is the courteous way of giving a gift to a servant?

A. A quiet, tactful way, free from patronage, and showing only gratitude and good-will for the service rendered.

evening black the favorite, is followed by a flesh shade which seems to have usurped the place hitherto held by white. However, a creamy white will still be used and also a pale blue. Certain very chic women have realized the possibilities of long brown suede. In general the rule for evening is color contrast between gloves and gown. Evening gloves for fall are long the short glove being appropriate only for the informality of summer. Usually they are sixteen, eighteen or twenty button length in the mousquetaire style; sometimes for less formal occasions a ten or twelve button may be worn. With the exception of black, which is always best in suede, evening gloves will be of glace kid.

For day wear black will continue to lead the field, followed closely by a rich brown shade named appropriately chocolate. For general wear a six-buttoned glove is best, and may be used throughout the afternoon, though for very formal engagements a twelve-buttoned length is preferable. For knockabout, everyday wear kid is practical and almost everlasting; but for dressy occasions suede, which blends so much better than kid into autumn fabrics, is smarter and more soignée.

A long, tight suit or coat sleeve with a heavy cuff of fur cries for a short, neat glove. Nicolee, whose gloves are now obtainable at one of the New York shops, has a one-button capekin with hand-sewn seams, and also a four or six button doekin in black, white and beige.

Paris Styles

By MARY KNIGHT (United Press Staff Correspondent)

PARIS, Sept. 1.—(U. P.)—M. Jean Charles Worth says: "If you order your cook to prepare you a perfect dinner, you cannot expect the desired results if you limit him in the amount of butter he is to use, or the cut of meat he is to purchase.

"Worth has not stinted this year," he adds, "in the quality, or quantity of fabrics, the amount of fine workmanship, the use of embroidery and other careful details of trimming, but it may interest you to know that, though the traditions of the house are maintained, in this time of world-wide depression and fear, Worth's prices today are lower than pre-war values despite the increase in taxes and overhead expenses."

You remember the latest innovations of Worth that have become recognized fashions such as his yachting pajamas cut like sailors' trousers; turquoise blue combined with black and brown; short sleeves in both frocks and coats; brown gloves for formal wear; and his successful interpretation of the informal evening ensemble for restaurant dining and theater? New ideas of this same type have permeated his 1931-32 collection filling it again with surprises which seem to have no end.



SPANGLES SHINE AT TOLLMAN'S FIRST SHOWING

Gowns Glitter With Beads and Gold and Silver Threads

(By Mary Knight) United Press Staff Correspondent PARIS, Aug. 31.—If one word had to be used to sum up the collection of Tollman, that one word would probably be, "glittering." Even day time things had collars and cuffs and the ends made of various glittering materials, gold and silver threads, spangles and crystal tube beads.

Going hurriedly over the general aspects of the models shown the following things were noted.—Skirts relatively the same length as last season. Colors rich and deep with much black and white for evening. Bustle tendencies, but never pronounced and achieved through suggestion and cascade draping of material. A lavish use of ruffles, velvet, chiffon, lace and patent leather satin. Leopard skin on both coats and evening gowns. Diagonal neck lines and heavily beaded dinner gowns, some with long sleeves but backless. Many bow ties, not only at collars and cuffs, but also at the waist line and about the hips.

Helm's Collection The collection set forth by M. Jacques Helm confirmed the earlier rumor that he was not interested in any drastic changes for the winter season, and that as far as he was concerned, the hat that seems to have caused the trouble could go and hang on a high limb in the farthest forest.

It's his firm conviction that each season's fashions should grow out of the last—not arbitrary affairs that are literally flung at the world. The lines of his gowns are gently turning away from depression and sadness and reflecting more joy both in their colors and intentions. His is a rich use of colorful velvets—the shades of the centers and of rubies, amethysts, sapphires and turquoise. His corsages are fitted snugly, (which is, if any one must call it so, his only reference to the past, except the muffs), some with high princess lines unbelted, and others with narrow normal and upward belts.

There is an ample swing in all of his skirt movements, and he has veered to the square and round neck lines rather than to the former V for evening. Heavy woolsens and rich tweeds combined with tricot for daytime and sport, and next to velvet in importance for the evening comes satin, lame, lace, and chiffon.

Rouff's Snow Outfits Maggy Rouff lets her fondness for winter sports be known through the series of marvelous snow outfits that introduce her collection of more than ever elegant ensembles for the 1931-32 season. These treasure greens and browns and reds and greys and blues and fuzzy, soft warm blouses of pure white, as their special property. Great heavy tan snow boots with half inch thick soles are ready for the heaviest drifts, and brightly, gaily colored scarves keep the cold breeze from the neck. And now for the most startling

For The Cook

RHUBARB JELLY

1 tablespoon of gelatine.
 1/4 cup of cold water.
 1 1/2 cups of stewed rhubarb.
 Few drops of lemon juice.
 Soften the gelatine in cold water and pour over it the hot rhubarb which has been sweetened to taste. Stir until dissolved. Pour into a cold, wet mold. Rhubarb sponge may be made by beating into the mixture two stiffly-beaten egg-whites when the jelly is partially cool and begins to thicken.

item of her entire collection. An elaborate green cloth coat trimmed with a huge shawl collar made entirely of cock feathers. With it went a muff of the same feathers, and an 1860 hat trimmed with them at the back and draped forward. The richness of the greens and blues and purples in the feathers gave an iridescent sparkle to the ensemble and created no end of smart talk.

Other distinguishing features of her collection included an entire omission of the bustle idea, a decided emphasis of the old-fashioned cape and cape collar, (the stand-up type our grandmothers wore and which fell just over the curve of the shoulder); bead fringe on evening models; spangled sleeves done in the vagabond manner; a lavish use of sable and ermine the former bordering wide skirts of lace and chiffon and the latter making elegant evening wraps with huge bows at the throat instead of collars, the ends of which reached to the floor; a great deal of shirring on blouses to fit them tightly to the body; ruffles galore of velvet first and then of taffeta and lace; owl necklines; intricate decolletages, modified by leg-o-mutton sleeves, open work etc., and fagoting on light woolen frocks and beige colored glazed kid gloves with gauntlet cuffs.

Flared gloves seem to have come to stay through the fall and winter. The flare is not as pronounced as on this summer's gloves, but it is present for both day and evening. One of the smartest gloves of the year is developed in the new chocolate in suede, with hand-stitching of white. It is cut with a bias flare in the eight-button length and is perfect for wear with tweeds. The same model may also be had in black kid or suede with white stitching. Two of the attractive Chanel models are: One of wine-colored kidskin fitting snugly to the wrist with godets of itself forming a sharp two-and-a-half inch flare above; and one of navy kid having a straight flare above the wrist made by a small inverted pleat worn to the inside of the arm. The latter has narrow pipings of white at the hem and half-way between the hem and the wrist.

PERMANENT WAVING

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Tragedy of Too-Early Marriage Dorothy Dix Adolescent Girls in Love Finds With Love

A Girl Needs to be Protected Against Her First Love More Than Anything Else in the World, for the Husband Who Looks Ideal to Her at 17 May Look Hopeless at 24

A wise man said to me the other day: "Girls need to be protected from their first sweethearts more than anything else in the world. An adolescent girl needs protection from herself just as she needs a dentist when she has the toothache."



I want to add my confirmation to this statement. There isn't a mail that doesn't bring me two or three heartbroken letters from women whose lives were wrecked because they had no one to protect them from themselves when they were 17.

"I thought I was in love with the man I married when I was 17," one woman will write. "Now I am 24 and I simply hate him. There isn't a thing he does that doesn't get upon my nerves. He bores me to extinction, and I cannot imagine what I ever saw in him that made me think I even fancied him."

"I married when I was 17 a man for whom I thought I had the grand passion," writes another. "I know that it was a child's passing fancy, and I have met the man who is my real mate and whom I worship with my whole soul." "I married when I was 17," writes still another. "Now I am 23. I have four babies, and I am worn and broken in health and old before my time. I have never had any of the pleasures of girlhood and I am tired of my husband, tired of my fretting children, tired of my home, tired of marriage. I would like to be free of them all and to dance and go to cabarets and on joy-rides and have a good time."

So these letters run, each one stressing some pitiful phase of the too-early marriage. Oftener than not the man in the case is not to blame. He took no advantage of the girl's inexperience to lure her into marriage. She was just as anxious to marry him as he was to marry her.

He has not changed and turned from a Fairy Prince into a brute. He is just the same ordinary chap he always was. It is only her taste in men that has altered. Nor has he failed in his duty to her as a husband. It is only that marriage is a life work and not a jazz party and she wasn't ready to settle down to the business of wifehood and motherhood.

Nevertheless, there is the tragedy of a wrecked life as bleak and pitious as can be made of broken hopes and blasted illusions and weariness and hopelessness and despair. For there is no undoing this thing that a girl did in the folly of her youth.

It is because the too-early marriage almost invariably ends in disaster that it is so important to protect a girl against her first sweetheart. It doesn't matter who he is or what qualities he possesses. He may be the incarnation of every charm and virtue and the girl may be crazy about him at the time, but that is no guarantee that when she grows up she will still be ravished by that particular line of attractions in a man.

For it is the girl herself who is in a transition stage, whose needs are changing every day, whose tastes are altering every hour, whose ideals differ from minute to minute and who at 17 has no more idea of what particular type of a husband she will want when she is 24 than she has of what style of hat she will feel she cannot live without seven years from now.

Hence the danger of picking out a husband for keeps before she even knows what she admires and wants in a man. Heaven knows matrimony is risky enough for women without their taking any chances on what they are going to be and prefer themselves.

Furthermore, there is this added danger: That the disgruntled and unhappy wife almost invariably finds some man with whom she does fall in love, and then, unless she is a woman of high moral principle and great strength of character, there is another unsavory scandal and a wrecked home and orphaned little children.

It is the women who marry too young who are the pleasure-mad, frivolous, silly, middle-aged and elderly woman, who make a laughing stock of themselves by wearing flapper clothes and who get into scrapes out of which their husbands have to pay them with tea hours and professional entertainers at jazz places, and who carry on flirtations with boys young enough to be their grandsons. Somehow, it seems to be a law of Nature that we must all have our playtime, and the woman who misses her girltime is sure to try to take it later on with disastrous results.

Above all, 17 is the dangerous age for a girl because then she is in love with love. She is just slopping over with sentiment. She is like a child with a dollar in its hand that it is burning to spend and she is ready to lavish the whole treasure of her heart on the first passerby without even looking to see whether he is worthy or not. In her heart she is singing as did the Florida sextet, "I must love somebody and it might as well be you."

It is because a girl at 17 knows nothing of the world, nothing of life, nothing of men, because she has not even a yardstick with which to measure her own affections, that her first love affair is so dangerous to her. Once get her past that and she is reasonably safe because she has learned not to take her emotions too seriously or to think that every sporadic heart-affection is fatal.

This is why it is so necessary to protect the young girl against herself. But to do it requires the gentleness of the dove, the wisdom of the serpent, the tact of a diplomat and the patience of Job.

DOROTHY DIX.

Style Chats

WITH ALMA ARCHER

Do you know that there are young women whose whole lives are passionately concerned with just such painless matters as wondering where they're going to go "of an evening" and what they're going to wear, and do you know that you may be estimated as dim and dull and cryptic if you make the error of giving these dolls an old-fashioned tinfoil-bound lily and sweet pea corsage instead of a lei?

I, for one, was just about to doze off when someone, probably Mrs. Reginald Fellowes, thought about the fun of a lei. We had them this spring in fur scarfs, and now they're smart and amusing in flowers slung carelessly over the shoulders. Scented violets, daisies, or gardenias, are slick used this new way. And unless you're a swain that's an absolute muggins with too much slickum on your hair, you'll also know to send your gal some of the foolish, unexpected kinds of flowers this winter, like silly nasturtiums, or a string of white gardenias made like a Sam Browne belt, if she wears black a lot.



How a simple daily health habit banished a persistent ailment

She was a victim of modern life, modern food! Nearly always tired, depressed, headachy—never just sick, never entirely well. Sluggish internal conditions allowed poisons to form in her system—kept her vitality at a low ebb.

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Heel Is Lower In New Fashion

NEW YORK, Aug. 31.—Ever since Cinderella lost her little glass slipper and won a Prince, women have paid as much attention to the toe as to the tip of their fashion silhouette.

No less this year, even with the new little hat trying to capture the imagination.

Fall and winter shoes are of better quality and more perfectly made than they have been for many seasons, Miss Isabelle Raymond, New York shoe analyst said today.

Although the Second Empire and Mid-Victorian influence is noted in the fashioning of new shoes, there is nothing radical in their creation. New modes merely point the way to a gradual change, she said.

Heels, for instance, are lower. The continental Cuban heel, hovering around two inches in height, is recommended for street and for day time wear. Heels for afternoon wear range from two to two and one half inches, and evening heels are no much higher.

Striking a correct posture is an important achievement to the wearer of the new costumes. The right heels solve this problem, Miss Raymond said.

"The debutante slouch of two seasons ago is decidedly out," she said. "Fashionable women no longer stand with hips out and stomach in. They stand poised and straight, and wearing the new hats, they perch their heads cooly."

Tailored town shoes and open-toed sandals are the two popular fashions.

The former is fashioned chiefly of calfskin, femininely treated.

A Morning Smile

Black Sambo, while walking in the woods one day, was surprised by a wild cat, which proceeded to chase him to the top branches of a large tree on the edge of a deep canyon.

The animal was climbing as fast as Sambo and soon had forced him perilously near the decaying end of a long branch extending beyond the edge of the precipice. Sambo decided it was time to remonstrate.

"Wile cat," he said, impressively, "does yo' make me go one inch fur-da' yo' is gwine to have to jump a long way fo' yo' suppah'."

Pumps and tongueless-tied Oxfords are best. Toes are rounded, and heels, continental in style, are leather covered, matching either the leather trim or leather used for the body of the shoe.

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