

WOULD it discourage private enterprise and capital if we took over the Trolley System along with the present Lighting Company's System? IN OTHER WORDS, instead of complaining about the Railway Company or listening to its wailing about loss and bearing its poor service, why not, to make sure of successful municipal ownership, take over the Light Company's Plant with it? SURELY WE COULD BREAK EVEN AT LEAST.

WE OWN our Water Works System and IT IS CERTAIN we would not turn it over to PRIVATE INTERESTS.

WE CONDUCT our own Police System and Fire System and we WOULD NOT TURN THEM over to private interests.

WE WOULDNT turn the Public School System over to some PRIVATE AGENCY--WOULD WE?

But we have in the past turned a lot of our public business over to a political machine, Haven't We? And who pays the Boss Machinist?--WE DO!

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The style illustrated is a very popular number. It comes in genuine solid mahogany with cane seat and back in the antique finish. We are also showing many designs similar to this upholstered in the new velours and attractive tapestries. A Kalex chair or rocker in the baronial brown finish and upholstered in tapestry makes an excellent "fill in" piece for the home.

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NEW DESIGNS IN ONE-PIECE DRESS

Latest Models So Charming and Serviceable Every Wardrobe Requires One.

VELVET GOWNS ARE ADMIRER

Fabric That Was Ever a Joy of Woman's Heart; Not So Much Trimming is Used; Draped Hips Prevail.

The demand for the practical and very smart one-piece dress of serge or tricolette has in no way abated, advises a leading fashion writer. Indeed the new models of this sort of frock are so charming as well as so serviceable that no wardrobe is complete without at least one. Serge seems to have had its day, at least for the early fall and spring, for at this time the newer duvetyns and tricolettes are raging up and down the land.

It is hardly possible to describe the beauty of these one-piece frocks. When one has said they are of either of the two materials mentioned and that they are of the chemise type much has been told, but to appreciate fully the beauty and charm of such a dress one must see it. The trimmed hips prevail in the smartest of the new models. In fact, every dress, of whatever nature, reveals this fashion of adorning the hips. This is done either by so arranging the draperies that they give the desired extended line or by placing fringes, plaits, braids or frills in a decidedly extended effect along the hips and down the sides.

Curious Model Finds Favor.
There is one curious model which has attained a certain following which has waist and skirt cut all in one with no break whatever at the waist line, the whole presenting a perfectly flat back and front. At the hips the skirt is extended in a wide flare, suggesting pockets which stand well away from the body of the gown. Except for the line of buttons down the back or an occasional string belt this gown shows no other trimming. Obviously it is for the very slender, since the curved and more developed figures will not appear to advantage in a gown of such straight up and down effect that the skirt is little wider than the bodice.

Doubtless we shall grow a little tired of the emphasized trimming on the hips, but at this time it is well to recognize the fact that this sort of trimming is a distinct feature in the one-piece gown.

The coat dress simulating jackets or longer coats is ideal when developed in navy blue serge or duvetyn or tricolette. The latter fabric will probably be superseded as the season advances except in those cities where the climate permits lighter weight fabrics than the woolen.

I have observed a very charming coat dress of dark blue serge with a tight, narrow underskirt of the serge, ankle length, and over which there hangs a tunic of the serge somewhat fuller than most we see. The upper part of this dress has a short Eton

close to the French abbreviated and skirts, though the general idea of the French dresses, uncorseted, loose and scant, has been followed and modified to suit the American wearer. Many of the duvetyns have elaborately embroidered motifs on the skirts. Some have aprons of cloth thickly stitched with contrasting silk in good designs, which enhance the beauty of the dress. They all have for the most part the new square cut neck, not nearly so decollete as earlier models were, and the sleeves may be short or long, as preferred. If short, they reach well to the elbow and flare. The longer



An Exquisite Creation of Black Velvet With Squirrel

sleeve is of the most tailored coat type and buttons at the wrist. Some of the makers do not adopt this method of closing a sleeve.

Fringe, ruffles and ribbons are to be reckoned with this fall. As to the fringe, many of the Parisian gowns of the most elaborate materials show it used in the most lavish way. For instance, over a gown of black satin there is placed an oversize of long and very heavy black silk fringe which hangs from the neck to the hem. At the waist the fringe is held in with a string belt ending with long silken tassels. From underneath this belt the long ends of the fringe hang out, and as they flare with every movement of the wearer the effect is distinctly Hawaiian or Samoan, where short skirts of a curious straw fringe are worn.

Two of these fringed silken frocks appeared the other day and were observed by all with intense interest, though the wearers scarcely seemed conscious of the concern they created.

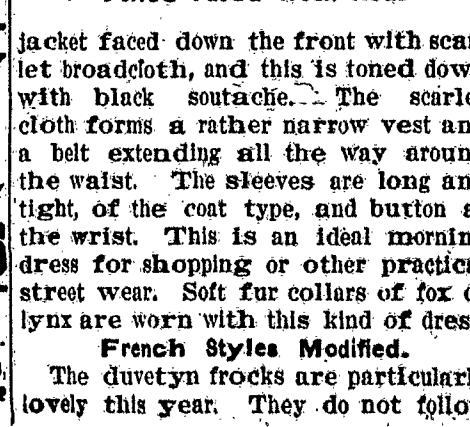
Fringe on Duvetyn Dresses.
The duvetyn dresses, too, are being trimmed with this long fringe, as, for example, one finds a taupe duvetyn with the bodice made entirely of an uncut silken fringe placed over the duvetyn. The long apron tunic repeats a row of the fringe along the edge. Nothing has been more interesting than the continuation of this fringed trimming. It was so exploited two seasons ago that it comes as a slight surprise that it is still famed just now and seemingly more than ever. Undoubtedly we shall see much use of ribbon.

Ever Charming Velvet.
Velvet is the joy of every woman's heart. It used to be that most women waited until their daughters were married or at least fifty years had been reached before they could boast of a velvet gown. In those days a black velvet gown and some "real" lace and pearls were the synonyms of much wealth, therefore it is no wonder that all women longed for a velvet gown. Of course, velvet was frightfully expensive in those long ago times, but nowadays with duvetyn at \$20 the yard, and peach bloom and tricolette close followers in this price, velvet seems almost economical. It is much used for the one-piece afternoon frock.

Not so much trimming is used on the velvet dresses. One excellent example is of black chiton velvet with the draped hips so prevalent. The only trimming used is introduced at the neck in a half collar and on the sleeves in half cuffs of silver cloth embroidered in a beautiful shade of myrtle red. This fashion of making very small collars and cuffs is a lovely one, as charming touches of color can be cleverly used.

The very long overblouse of velvet or plaited satin or georgette is destined to become very popular, as it is a practical mode which all may follow. The new plaid skirts of the fine Scotch wools are particularly good when topped with a tailored velvet overblouse of some harmonious color contrasting well with the mingled plaits. Everything in Paris reveals plaits of some sort, bodices, skirts and indeed entire dresses being made of knife plaited or accordion plaited fabrics. The latter plaits are more satisfactory than the wider, as they are put in by machinery and do not come out so persistently as the others do.

Charming Frock of Navy Blue Lyons Velvet Faced With Red.



The High Cost of Living

By ALBERT W. ...

"What's the answer?" asked Bob Darcy, as he sat on the sofa, looking at the picture of Miss Rhoda Foster coming out of a picture gallery. The questioner was looking at the picture of John Baird, a man who was more than the only living relative he had care for.

"Oh, I was just getting rid of a superfluous gewgaw," declared Rhoda lightly.

"High cost of living?"

"No, the high cost of living," retorted Earl, with a slight laugh, "course you know who that hair is to."

"Miss Rhoda Foster, of course. You have it right, Bob, but you, I am not charging that sweep of earth's sweet creature with couraging any extravagance, as a part, but that self centered uncle mine has allowed me the choice of giving up Rhoda or his fortune."

"With the result?"

"That I am going to work out destiny along new lines. I, of course, took a manly, independent course. I hope Rhoda will sustain me in I thanked Uncle John for all his consideration, walked out of the house and have just financed myself for initial struggle with the cold, hard world."

"But Rhoda?"

"I have written her that when I prove to myself that I can earn my own living, we shall resume our engagement. I hope and believe she will be true blue."

"So much so," replied Darcy, a spice of indignation, "that I leave her without saying what I have written it looks like the best desertion!"

But Earl had his own ideas disdained counsel. He bawled to her proudly as he remarked:

"I've borrowed enough to give a farm outfit, and it's even earlier rising from now on. Forgive me, I met an old farmer, Rufus of Warrenton. He owns lots of managerial position, so he I leave tonight for the forest, and I mean to make a success of it."

Which Earl would have the end of a month, if he were elegant feature of luxury for a sign of it. He made friends with everybody about the place. He interested in farming as he and sat up in his room, mused over books dealing with the new methods of cultivation like.

It was well on the second of his apprenticeship when, one night, as he chanced to look out the book he was perusing, through an open window about 50 feet away, screened by some shrubbery, he saw an unfamiliar figure. He

judged that it was that of a woman from her garb, and although he could not distinguish the features he was sure that her eyes were fixed on the lighted room in which he was. The figure vanished, but he no more of it until the following when the same appearance was repeated.

For fully half an hour Earl sat in his covert. He was about to do his vigil when the woman's garments swept the grass and the girl's form was seen against the streaming light from the window. The poor girl was not closely observing a person of interest, his room, and the fixed glance of the intruder was fixed, there could be no mistaking that, and Earl marvelled, and, suddenly reached out and caught the two arms of the intruder from behind, with the result of a long struggle.

"What are you doing here?"

There was a fluttering shriek as the intruder faced Earl's hands fell to his side, he reeled with amazement.

"Rhoda!" he cried.

"Oh, Earl, I had to do it for weeks, and then I stayed her in his room, she was there. She was, really, but she didn't know me."

"I have just spotted her," Rhoda, "and Uncle John me terribly because he wanted to come to the farm."

"Yes," spoke Rhoda, "I have been staying at the place for a week. I told me as soon as you were going to proceed, you would then, if you still loved me, never cease to love me, and I would show you what I would do for you."

And he is so delirious, way you have thought so proud of your own, he will buy an interest in the district."

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