

BARGAINS IN ATTRACTIVE GOWNS

FETCHING THINGS WHICH MAY BE BOUGHT CHEAP OR COPIED OF FOUR STUNNING SAMPLES FROM THE MIDSUMMER SALES



A POSTILLION COAT-TRAIL



A SIMPLE YACHTING SUIT

costume. The trimming is sapphire blue soutache braid in two widths, the narrower heading the wide in four rows. This outlines a deep circular flounce on the skirt, and the basques of the bodice, which is gridded with a belt made by two rows of the wide braid. The bishop sleeves are tucked at the outer arm, and are finished at the wrist with buttoned bands.

A charming feature is the low, round collar, which leaves the throat bare, while a scarf of checked blue and white silk, tying under this at the bust, contributes further prettiness.

The jacket is lined with a thin white taffeta, and the price of this bewitching rig is just \$22.

Swagger accessories for such a get-up are a white Panama walking hat, a blue and white parasol, and white wash kid gloves. Ping-pong silk (so named because of the spots) composes the sunshade, and a scarf of thin French lace becomingly veils the brim of the hat.

The second charmer in this bargain group is a sailor dress of white butcher's linen. It is trimmed with the same linen in a cool tapestry blue, this showing in a sailor collar with tie, deep, pointed cuffs and a belt band. Nautical emblems, in white, ornament the outside of the cuffs, and all of the blue garnishing is bordered with white stitching.

Fourteen little dollars will buy this darling, which with many sisters, slightly differing in feature, is displayed by a

terial curiously suggestive of chenille, makes the all-white hat, with the sharply pointed wing at the front. Though the shape sits flatly on the head—flat hats are the thing—the brim rolls up from the face and dips at the back, the fancy straw trimming it with a big rosette and roll. A short lace scarf, cascading over the hair, is the only other trimming.

As to this curly maiden's bodice it is part of a gown in yellow and brown satin foulard, with deckings of black chintilly lace and wallflower yellow ribbon.

If only in the way of tone combination it is heavenly, of course, but truth compels me to say that the bargain wand has not yet touched it. If you wait long enough it may fall from its high estate and yet be yours for a song; but meanwhile its cruel keepers say "See!" if you please, and stare stonily if you feebly hint at less.

It is wonderful how adamant stores people can be before they catch the bargain fever. At the department stores, indeed, it is as much as your life is worth to suggest a come down in price, but the smaller and more select places will often listen to you. Wherefore, it comes about that though your ears may be boxed on Sixth avenue for a thing, on Fifth you will be politely given a chair while madame and the saleslady whisper. This is European policy. And very good policy it is, too.



A CHENILLE HAT

NEW YORK July 1. — (Special Correspondence) — The woman who has an appetite for bargains is in clover at this moment. The shops are full of them. Summer prices always lowering with July, which is the month for cheap hats and gowns. So one encounters dresses which were \$20 and \$25 at the beginning of the season reduced to something in the twenties.

The drop in millinery prices is even

more marked, many hats selling for a fourth of their original cost. Five dollars is the favorite bargain price for Summer hats, and for this sum you can find confections by the best modistes.

The reason of all this is obvious. With July the mercantile world is already thinking of Autumn styles, and there is no money in "left-overs." When school opens (a facon de parler) everything must be fresh and new. This is

trade-happily for the bargain lovers. Four stunning samples from the mid-summer sales are shown by the week's photographs. The queen bee of the lot is the gown of white wool, worn by the charming young woman who looks over her left shoulder. If there is a new moon anywhere she will have her wish; for never was the luck of the dead planet more sweetly petitioned.

An unlined, girled skirt, and a close jacket with black tails compose this

huge department store. Some of its kindred frocks run to color on the skirt as well as bodice, the solid linens there shaping bands, or sometimes a deep stitched hem. Canvas, duck and pique are other materials in this model.

Simple and Dressy Headgear.

The hat worn by the sailor girl, as well as the other two, figures under the \$5 head. It is of Cuban Panama in white, one of those grayish, splotchy whites, which never seem altogether clean and which are always convincingly stylish. Narrow black velvet ribbon, steel buckles and a bow of black watered ribbon are neat and effective trimmings.

White chrysanthemum straw, a ma-

when a season no longer wears the bluish of youth.

To return to the subject in hand. The last hat, a sort of glorified Rough Rider, is of dead white Panama, jauntily yet simply garnished with black velvet. Across the front, posed at a swashbuckling angle, a long white quill is placed over a black one. Both are held down by a great round jet ornament and a high crown band and a narrow strip of edge of velvet are the other details.

The accompanying shirtwaist is of green and white wash silk, with Gibson tucks widening the shoulders. Soldierly square are now the shoulders of the shirtwaist maiden. NINA FITCH.

GRACEFUL POISE MAY BE ACQUIRED

SIMPLE RULES BY WHICH WOMEN CAN LEARN CORRECT CARRIAGE AND INCIDENTALLY STUDY ONE'S CHARACTER

WHILE the American woman stands at the head of all other countries for her intellectual capacity; her good sense and perfect taste in dress, she unfortunately cannot boast a perfect carriage and poise of the body.

The Mexican women are said to possess the most perfect figures. Their carriage is admirable. Why?

Because they are taught from childhood to carry jars of water or small articles upon their head, until they are old enough to support something heavier. The Mexican women understand poise.

In France, the young women in schools are taught to walk in the same manner. They stand erect and place a small bottle, a book, or other object upon the head, in order to learn to step upon the ball of the foot, to walk from the hips without moving the shoulders, and to bend the knee without shambling or scuffling.

Ear, shoulder and hip are then in line, and give the correct poise. To keep this the person must not step upon the heel first with toes turned up, but throw the weight upon the ball of the foot, pointing the toes out well.

Children who are taught from infancy to walk with toes out have no deformities in the symmetry of their limbs. Bowled legs may be straightened in this way during childhood. Toeing in is conducive to a waddling gait.

The heels of shoes have long been a mooted question among women and shoe manufacturers. The common-sense heel, Louis Quinze, or the "go-between"—which shall it be?

If the feet of two babies are carefully examined, you will find them entirely different in shape. One may be as beautiful as the other in formation, but there is an arch to one foot; it is shorter and entirely different from the one beside it for comparison, which may be slender, narrow and flat, with little if any arch.

As the child matures, the flat foot will require low, common-sense heels for comfort. To put that foot inside a shoe with high heels would torture it as if it were on a medieval rack; the high arch of the shoe pressing underneath causes an unbearable pain to the instep, is a vast French heel throws the foot and body into an absolutely unnatural position.

The foot of the other child, when matured, will suffer the same agony, if placed in a common-sense, or flat-heeled shoe. Cramps ensue for want of support to the muscles of the arch; this the high-heeled shoes can give, because of the curve. The shoe, fitting close to the instep, is a vast French heel throws the foot and body into an absolutely unnatural position.

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such to possess, in part, all of these attributes of beauty, with study and practice.

And the least among these attractions is the walk. A lady is oftener judged by the refined manner in which she carries herself than in any other way.

Longfellow joins the opinion of the world in "Hyperion": "Noiseless as a feather or a snowflake did her feet touch the earth. She seemed to float in the air, and the floor to bend and wave under her as a branch when a bird alights upon it and takes wing again."

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GOOD COMPLEXIONS.

Margaret L. Briggs' Talk With Girls—This Time About Their Faces and The Way to Take Care of Them.

As a race, we have gone complexion mad. Can any one take up a paper nowadays without seeing in it one or two wonderful recipes for making the skin a marvelous white, or for relieving it of pimples and spots?

Most of these recipes are so hopelessly ridiculous that it does not seem possible that any woman would take them seriously, were it not that they are for the most part added on to the name of some prominent woman. Take Mme. Patti, for instance. She is credited with using no water on her face, but, instead, creams and lotions whose names are legion. Why, if she were to use but half of them, she wouldn't have time to entertain her friends in that delightful way of hers, or to do anything much the livelier day but plaster a new lotion on her face every half minute. And the result would be, not the beautiful complexion she now has, but a face old and wrinkled.

As a matter of fact, Mme. Patti does wash her face, although she does so rationally. She puts a few beautifying preparations on it, too—preparations she is convinced will not hurt her skin.

If women would understand it, plastering the face with all kinds of creams and lotions and astringents never bring a good complexion. These things are all very well in their way if their use is not carried to extremes, but it's like giving a man who is sick a stimulant. It makes him better for the minute, but he's a good deal worse afterwards.

Wrinkles, liver spots, a muddy complexion, pimples, blackheads, all are the result of something much deeper than the skin. When you wish a good complexion don't try to plaster up those aggravating spots, but go to the root of the trouble. Remember that the skin merely reflects the physical condition.

Why, I have seen girls who spent hours each day on their complexions, and yet had no end of pimples and blotches on their faces. In fact, their great complaint was that the more they put on their faces, the worse were their complexions.

These girls do not understand it, but the trouble with them lies in their generative organs. Nature has provided the monthly illness expressly that women may keep themselves beautiful. But unless that event is regular and without pain, it isn't doing the task that nature assigned to it. If it comes on too quickly, it causes a sallow complexion; if it is delayed, the face breaks out in pimples and the nose gets red, and in either case the event is accompanied by pain that creates nervousness and a fretfulness that brings more lines to the face than any woman would believe possible, if she had not investigated the matter.

Organic inflammation is another great cause for a bad complexion. If you will give a moment's thought to it, you will readily see that it would be impossible to have a clear complexion when there is some inflammation of the female organs, or some unnatural discharge. The existence of either indicates the presence of some foreign matter that, of course, must affect the blood. And since the face is more exposed to the air than any other portion of the body, the blood carries all these impurities to the face and deposits them there, to break out in all those eruptions we are continually fighting.

Give up fighting the eruptions. Don't bother your brain about those local troubles. Instead start in to fight those diseased and unnatural conditions that exist in your generative organs. Take Lydia E. Pinkham's Vegetable Compound, and it will make you regular and stop unnatural discharges. If you do that, before long your complexion will clear and the pimples and the blackheads will cure themselves.

How many women are there who go down to the thirties and forties without having their faces covered with a network of wrinkles, until they look like railroad maps? Not many. Yet all these lines and wrinkles are quite unnecessary, and would never be there if women would be but rational. Oh, I know all about the troubles and worries and nervousness that you say brings them. But just stop and think a minute, and you will know that half your worries are caused not by actual events, but by pains in the back and side, and other aches that come to women so frequently. These pains make the daily life unbearable, until it seems almost impossible to get through with it—and night finds the woman with a face screwed up to the highest tension, and a whole lot of lines that cheerfulness and good nature never put there.

Do stop it, my sisters. Get yourselves into proper condition. Look after those unnatural aches and pains. Take Lydia E. Pinkham's Vegetable Compound, and you won't be nervous and worried, and your face will smooth itself out, and happiness will shine through the lines, and before long the lines themselves will disappear.

When you reach that stage, you can devote a little attention to a beautifying lotion if you wish. But don't put your faith in the wonderful merits of any lotion to cure something that shows in your face, but really exists in those organs peculiar to our sex.

CHAPTER ON CROQUETTES

BEST SOLUTION OF THE UTILIZING OF COOKED FOOD REMNANTS

TO the question, "What is the most economical and at the same time, most delicious and attractive way of serving 'left-overs,' especially of meat, fish and poultry?" there is but one answer, croquettes. Tiny, toothsome bits of food in a smooth, creamy sauce, all inclosed in a contrasting coating of freshly fried bread crumbs, is a combination that lays claim equally to our economical and aesthetic sense.

Nothing in the way of solid food but may be utilized in this transforming mixture. If left-over meat, fish or fowl be scanty, it may be eked out by a harmonious combination with rice, potato, macaroni, stale bread crumbs or hominy. A scrap of bacon or ham, dried beef or liver need not be despised, but may lend a bit of good flavor.

Croquettes may form the principal dish at breakfast, lunch or supper; may represent the entire course, or, with an accompanying sweet sauce, may serve as a dessert. They may also be used as a garnish for the roast of meat, fish, poultry or game.

A matchbox is an invaluable aid in the making of these fried dainties. Use the finest knife for the meat, but be ever on guard, lest the article chopped become pasty and lose individuality of structure and flavor.

There are, of course, croquettes and croquettes, but for the making of these culinary creations in their most perfect estates, there are three indispensable rules to be followed, the neglect of any one of which will result in something else than the perfect article.

Rule 1. Avoid unnecessary stirring in mixing and seasoning, thus keeping the chopped article in distinct particles, and avoiding a pasty consistency.

Rule 2. The sauce for croquette mixtures must be twice as thick as the ordinary sauce for meat, fish or entrees.

Rule 3. The coating and frying must be perfectly done, or the croquettes will be cracked in frying.

The base of all croquettes is a thick sauce generally made of milk, sometimes of veal stock. Tomato sauce may be mixed with many kinds of croquettes, especially meat or fish. Left-over gravy, when sufficiently thickened, may be utilized, but is not so delicate as a white sauce, except in the case of beef croquettes, and for these a rich beef gravy or tomato sauce is best. Rules which apply to the making of one kind of croquette applies to the making of all. Seasoning and the harmonious combination of materials can be brought under no rule, but must be left to the judgment of the cook.

To Make Croquette Sauce.

Put a full round tablespoonful of butter into a steppan; when melted, but not browned, stir in two round tablespoons, or one heaping tablespoonful of flour. Stir till smooth over a moderate fire, add one

cupful or one-half pint of cold milk, half of the milk at a time, and stir till perfectly smooth and waxy. Season with salt, white or cayenne pepper, or both, and celery salt.

If for sweet croquettes the seasoning is, of course, omitted.

To the cream of the above croquette sauce, add two cups of chopped bread crumbs, and mix thoroughly. This proportion varies somewhat with different material, but in any case the mixture should be as moist as possible, yet so thick as to hold their shape. When the sauce and meat are mixed together, spread the mixture on a plate and let stand till perfectly cold. The best plan is to prepare the mixture the day before the croquettes are to be shaped and fried. The colder the mixture the more easily the croquettes can be shaped.

When ready to shape the croquette, take a pint or more of finely sifted stale bread crumbs, and one egg beaten with one tablespoon of cold water.

A generous tablespoonful of the mixture should be enough for one croquette. Shape all the croquettes at once, as the short period of standing makes them easier to handle. Roll in crumbs, then lay the croquette in the egg sauce, dip the egg over till every spot is covered, for should one little spot be left bare it will reveal itself in a dark, ugly crack when the croquette is fried. Lift carefully out of the egg on a knife blade, let the superfluous egg drain off. Coat again with crumbs. Have the fat hot enough to brown a cube of bread in 40 seconds. Dip the frying basket in the fat to prevent the croquettes from sticking, put in four or five croquettes, and lower into the fat. Lift out the basket for the first time, then fry till crisp and well browned, which should take about one minute. Shake the basket to drain off superfluous fat, and lay the croquettes on sheets of blotting paper, or in a pan lined with soft paper, which has been crumpled, to make it more readily absorb the grease. Lay on a platter lined with a napkin and serve in a moderate oven till ready to serve.

The form of croquette may take on many varied shapes. The cylinder and the pyramid shapes are the most common. Pears in surprise shape strikingly resemble pears in shape, may be made by shaping the mixture into a round ball then compressing it at the top, putting in a clove stem side out for the stem, and another blossom end out at the blossom end of the pear. Apples in surprise are made by shaping into a ball slightly flattened at each end a small twig stuck in for the stem, and a clove blossom out at the opposite end. This is done before frying. Culet croquettes are another variety in shape, with a piece of macaroni, a lobster or a crab claw inserted to represent the bone. Nest-shaped croquettes are a pretty novelty. Rice or potato mixtures are very appropriate, their tiny cavities filled with cubes of jelly or a spoonful of minced meat or chicken. They must of course be fried with the hollow side

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