

BEAUTY CULTURE FOR THE SUMMER GIRL

PICTURESQUE WAY OF ACQUIRING POSE, POISE AND ADORABLE CURVES

It has become the modern maid's duty to be light and lithe and incidentally gay.

The present fashion of flowing draperies and wreath-crowned tresses demands a development of those womanly curves which are so adorable and so lovable. How, then, shall she acquire this grace and poise? By wrestling daily with wands, dumb-bells and Indian clubs? By pounding a bag, setting up a chest-weight in her boudoir or by going in for fencing? No, these exercises—fine muscle-developers though they are—are disused with the advent of warm weather.

Her Summer programme for retaining a lithe figure and acquiring poise, grace and grace is much more interesting. That it is also much more picturesque adds to the beauty of the scheme. When she walks in her country garden in the cool of the morning she carries the basket of flowers, which she has culled, upon her head. She is told that she looks distractingly sweet by some one who has met her "by chance, the usual way," when she is practicing her garden athletics. She replies that she feels like a market-woman, and will buy a rose!

She realizes, however, that she never felt more buoyant or stepped forth with a more elastic tread—that she is giving her figure the benefit of every inch of stature to which it is entitled.

In fact, walking about with a weight on the head is the short woman's best ally. It gives that erectness of figure which the woman who is undersized must cultivate if she desires to triumph over her shortness of stature.

The woman who will hold herself erect and walking about with a weight on the head is the quickest and easiest way to acquire the art—can apparently add to the height of her figure and impress beholders with a far greater sense of importance than another woman with natural advantages indifferently cultivated. She also grows more thoroughbred in looks and movements.

If it happens that you are not in a position to gather roses at early morn or dewy eve, and rove around in a highly romantic state of mind, placing flowers upon your head, it is yet possible, in the seclusion of your room, to follow out this system of beauty-culture.

Take up any weight—a book, a box, or better still, something breakable, a vase or a pitcher—and make the tour of your room. Walk on tiptoe, as this is an excellent balance movement. The shoulders should be kept level throughout the exercise, which is then one of the best means of correcting the habit of tipping the shoulders from side to side when walking. The walking on tiptoe is to raise the balls of the feet, which is the great desideratum if poise is to be cultivated. The way to learn the art of true balancing or standing on tiptoe is to raise the heels quickly from the ground and stand



NO. I—PRACTICING HER NEW SYSTEM OF BEAUTY CULTURE.



NO. II—FOR CORRECT POISE AND CHARMING CURVES.



NO. III—SWAYING LIKE A FLOWER MOVED BY THE WIND.

as high on tiptoe as possible, then lower the heels with moderate speed. To increase the difficulty of balancing, after becoming expert, go through this exercise with the arms raised upright. Grasping some object—a ball, for example—helps to give life to the movement. Circle the arms back and forth, making

the movement with some force. This exercise the shoulders. Almost everybody has a low shoulder. This is caused in various ways. Certain

muscles are contracted in walking, or one shoulder is held higher than the other, or the head is carried a little to one side. Often this one-sidedness is the result of

the spine. The spine possesses the "sweet, attractive kind of grace" of which the poets sang, and with its exquisite curves of lithe and shapely limbs has a charm to which a beautiful complexion, limpid eyes and tresses of burnished hair's "wing" or mold is not equalled by claim.

KATHERINE MORTON.

MIDSUMMER GOWNS RICH IN SPLENDOR

They Dazzle by Their Loveliness and Take Away the Breath by Their Prices

In the toilettes ordered for mid-Summer wear, the very pinnacle of the season's splendor has been reached. Nothing which savors of the economical or the unpretentious will be worn by the smart woman at this time. The costumes being prepared for her, and those on hand which she will sport, are of a sort to dazzle the eye with their loveliness and take away the breath by their prices.

Fine laces over chiffons and other silken gauzes reign supreme as textures for out-of-town carriage gowns, costumes for casino wear and what not. The more diaphanous their look the better, and when the billowy train is lifted satin slippers, silk stockings and airy petticoats in the same tints are revealed.

For her finest raiment the sophisticated dresser eschews anything in the nature of a kid shoe unless it is in the bronze shade. Such footwear, which is considered the top notch of smartness, she displays only with brown or blue gowns.

If her hosted furbeles display white petticoats, they are of the most filmy nature and elaborately trimmed with lace. By a curious coincidence the wash petticoats which go with silk and lace and the silk one with a wash frock. The latter combination is almost always necessary to preserve a good effect, for even the heaviest linens are made to hang limply. So, unless supported by a silk drop or underskirt, the rich braids and embroideries which embellish these and other stout wash textures would not be seen at their best.

Some beautiful gowns prepared for the chateaux of out-of-town houses betray fashion's tenderness for the young matron. The jeune fille she will tolerate—even tenderly indulge up to a point—and with the middle-aged woman she is more often benighted than unkind. But for cherishing love, admiration and a keen appreciation of the duty in hand go to the young married woman if you want to know anything about the state of Dame Fashion's heart.

In theinery in question all the arts of this good lady were exhausted to produce effects at once womanly and coquettish. One beautiful dinner gown of blue and pink rosebud silk even suggested a delicate stateliness, for the stiff bodice with its tight sleeves and square neck had a courtly flavor, which the skirt opening over a lace petticoat delightfully emphasized. The cut of this at the bottom also alluded to ancient methods, the fall of the skirt meeting the floor with the short, square look of the patch and powder period.

This charming gown, with its open neck and elbow sleeves, afforded ample opportunity for the pearl necklace and miniature bracelet now the rage.

So much are pearl necklaces of all degrees of splendor the fashion that women possessing genuine gems display them on all occasions. Many carriage gowns are cut out at the neck to accommodate the stiff dog collars with diamond slides; and strings of single stones will be hooped with Oriental carelessness over saucy stocks that cost nothing by comparison. If everything else fails the Baroque pearl—the irregular fresh water stone—is resorted to and so exquisitely are these combined with other gems that the owner of such a necklace rarely regrets her lack of the more precious sort.

The most economical phase of the pearl necklace fad is the wearing of one or three Baroque stones on a thin gold chain. These are in pear shape with a calyx setting in silver and rose diamonds, and with a high crown only the mistletoe pearl is seen, falling over the front of the stock pendant fashion.

Simple materials are used to accomplish the most elegant results with many fine dresses. For example, the exquisite evening gown of white net and lace was made charming by a treatment anything but expensive in itself. Pink rose garlands—the simple, cheap sort that are bought in yards' lengths—were put on the bodice and skirt between shirings of the net, which was almost as fine as tulle. Those on the bodice formed a delicate Bertha band for the round neck, and those on the skirt shaped a hip yoke without increasing the figure at this point. Only a French mind could have thought of such a combination, but deft fingers all over the world may achieve it. Another and even more brilliant use is being made of black bebe velvet, which is now woven in elaborate embroideries. A dress ordered for Newport of a swager maker displays these embroideries in the form of big sunflowers. Net is the

texture of the gown, and blue in a curious deep yet faded shade its color; and over this effective background the flowers appear upon the skirt, which is made with a deep shirred flounce and train. The bodice is entirely of shirtings over a fitted lining, with the velvet looped over the markings and caught down with rosettes. The tops of the puffed sleeves are also shirred, creating a snug fit at this point, while square tabs of blue silk, heavily stitched, form a graceful Bertha fall.

The saque influence is felt in all Summer wraps, and in those of an elaborate nature this looseness is especially dominant. Superb laces are employed over silk and chiffon for coats for the carriage or the stroll during a moment idly through some country club house. The sleeves of the garment are as wide in proportion as the rest of it, and if there is a collar, it is more like a cape than a collar, so deep and limp and enveloping is its fall.

A number of the less expensive of the loose models are made of soft finished poplin, shantung pongee and raw silk, which uneven texture suggests both of the former ones. Into these textiles the squarely figured Greek laces are inserted, for everything with a mistle pattern is "Greek" just now.

Some of the elaborate hotel frocks—the fashionable resort hotels get the larger crop of the Summer's magnificence—show laces in tints never seen before. These odd colorings are confined to the novel web, which everywhere sprang up like mushrooms the moment the word for lace

went forth. Especially do the Paraguay lace show them.

Examined in the fragment, Paraguay lace is not overwhelming in its beauty, more nearly resembling a web worn to its warp than a new dentelle. But see the filmy, ragged looking lace made up in a gown colored brown and white or green and brown and the feminine mind and eye are conquered by its effectiveness.

A reception frock of Paraguay lace, shaped from the softest brown to pale pistache green, was exceedingly beautiful. The sense of color, more than form, was felt, and this was as haunting as an angle in the wood, a white silk lining supplying the gleam of light needed. Another Paraguay lace dress was in dull pink and white, with velvet trimmings in the deepest shade of pink. The new Oriental blues are also seen in this lace, as well as superb shades of orange some of which border on saffron.

The mid-Summer hat was not a sort sold alone for this purpose, but the law which adjusts all things now shapes it into a distinct species. A composite photograph of all the Summer headgear in Christendom would result in a transparent background and a flowery tangle. Even if the shape is of straw, it is of a straw so fragile that it can almost be seen through. It is flat besides, large in circumference and invariably flower trimmed.

Many transparent black hats of drawn tulle with ostrich plumes are seen, the shapes running much to Gainsborough effects. The crownless plateau is almost as much in evidence, a stiff hair band raising this for fit and becomingness from

the head. Such wire shapes are sometimes loosely covered with tulle, which black velvet ribbon in turn bars into loose puffs. The flowers are massed flat on the top in small flower sprays or single roses as big as saucers.

A hat of shaded lichen is a novel and stylish freak in millinery. If it is trimmed with blood root leaves and blooms, all the better. The cool and sylvan are qualities much remarked in Summer millinery, though such a headpiece, nine times out of ten, will rub elbows with something baking hot in suggestion. In this category may be ranked the hats of vivid geranium, which, even though they are hot looking, are effective with white or black dresses.

The Summer veil, like the Summer glove, is mainly to be found on the counters of conscientious shopkeepers. Few women are wearing veils at this period, and when they do patronize them, it is either to get something extravagant as a drape for the hat brim or else something transparent and insignificant as a guard for wind-blowing locks. Here and there a Summer girl will garland her hat brim with a vivid scarlet, orange, apple green or mazarine blue veil of sewing-silk variety. She wears this over a black mull and chenille mesh, with the consciousness that her beauty is thereby enhanced; but the maid who fears neither sun nor man goes without face covering and is recognized as the true-blue thing.

In the same way the aristocrat of fashion scorns to cover her hands except for the most exacting occasions. During dancing, walking and boating, her tanned fingers defy criticism with their beautifully kept nails, which are no longer cut pointed as formerly, but in a deep oval. MARY DEAN.

The Australian colonies have a greater railway mileage, in proportion to population, than any other part of the world.

FAMOUS MOUNTMELICK EMBROIDERY

It Is Leading Just Now Among the Fancy Work of the Day

AMONG the especially favored embroideries of the day is Mountmelick. This style of embroidery originated in the town of Mt. Mellick, Ireland, and has since been introduced throughout the world, continually increasing in popularity. Durability is one of its chief recommendations, and, while apparently elaborate, it is by no means beyond the skill of the average worker.

The foundation of this work is the satiny surfaced Mountmelick jean, so substantial and pretty. The working cottons are more satisfactory than silk for the execution, and the unmercenary varieties are preferable, as they show to better advantage against the rich surface of the foundation material. In order to produce a shaded effect, two sizes of cotton are generally used on the same piece of work.

Bold, striking designs are employed, and the stitches may be varied to any extent of which the design will admit; still, a development of a single fancy stitch combined with a chain or outline stitch will give good results. This suggestion applies generally to floral designs; conventional designs provide ample opportunity for the display of stitches.

If colors are introduced, the brighter shades should be avoided. The one-color treatment, particularly in dull blue or green, using perhaps three shades of the same color, with a touch of white to lighten, is very effective. The shades should be distributed equally, keeping the edges of the design light and the deep tones within. The border, when formed

of scallops, is done in the palest shade and heavily underlaid.

For purposes other than dinner table adornment a foundation of colored linen is sometimes selected, the whole being worked in heavy white thread. This combination is attractive and serviceable, and especially adapted to cushions, portieres or bedspreads for cottage use.

A handsome centerpiece of Mountmelick measures 27 inches in diameter. The foundation is white jean, and thread is here selected for the working, but silk may be used with good results. Opportunity is given in the bold, conventional design for a display of stitches. So distinctly are the stitches marked on the linen that no difficulty should be experienced in reproducing them; however, a description of several may prove helpful.

The couching stitch is selected to cover several of the larger spaces. For this stitch use the heavy thread, placing the lines in single long stitches one-half inch apart, covering the figure; cross them diagonally in equal measurements, forming diamonds. Each diamond is caught at the intersection with a straight stitch of the finer thread. A decoration of French knots, crosses or bullion stitches may be placed in fours in symmetrical arrangement at each joining or in the threads.

Another stitch employed is designated as the brick stitch. Evenly place along one side of each other three straight, heavy threads, repeating every quarter of an inch until the space is entirely covered; bisect with short horizontal lines to cover the stamping; pull the needle out and thrust it through at the outer point of

the grain to the under side. Repeat the stamping on the opposite side of the grain. Continue until the wheat head is completed.

Cotton in two weights is needed for the edge of the grain, the heavy being couched down with the fine, herring-bone stitch decorates between the lines of the couching.

When a touch of color is desired, select two shades of green, the darker being couched the white edge of the ribbon and the darker for the fancy stitching. Finish in a similar manner to the centerpiece above described.

FOURTH OF JULY FUN FOR GROWN FOLKS

THE small boy is not the only person who can enjoy the glorious Fourth. His grown-up aunts can have a novel celebration in honor of the day. Four girls can club together and give a four-course patriotic tea party, one course being served at the home of each of the girls. This is the way it is done:

The invitations bear watercolor pictures of flags, cannons or firecrackers. A farmer's hayrack is daily decorated with flags, and the guests from place to place, and they are given horns and packs of firecrackers with which to herald their coming.

At the first house, after the formalities of reception are over, the hostess leads the way into the dining-room. Here the color scheme must be red. In the center of the table a pan is placed in a nest of foliage, the top covered with a wire netting in which there stands erect, as if growing, the richest of red poppies. Scattered here and there in low bowls are bouquets of poppies intermingled with tapers of the same tint and dishes of red radishes, their green leaves surrounded by plenty of ice.

The edge of the cloth is draped with narrow red ribbon with firecrackers tied at regular intervals. Ribbon strings of firecrackers hang from the chandeliers in festoons. Beside every plate there stands a bonbon box of imitation firecrackers, with the name and date in gilt, and also a booklet tied with red ribbon.

The food takes the color of the decorations. First comes grape fruit cut into halves, the rough part removed and then the fruit sweetened, flavored and garnished with chilled luscious red cherries. This is followed by red tomato bouillon in crystal glasses, showing the rich color inside.

After about half an hour, the time limit at each house, the sound of bells reports the arrival of the blowing of horns and announcement that the crowd is expected to proceed to table No. 2.

Here the predominant note of color is white. The long table is covered with spotless linen, ornamented with white roses. Over the table hangs a liberty bell made of wire, twined with foliage and white flowers, the clapper being formed of white roses.

The eatables are creamed chicken, rice croquettes, cottage cheese, hot rolls, olives, and pineapple, cut into dice. Iced lemonade should also be served. The novelties are drum bonbon boxes filled with round candies twisted in white tissue paper to represent torpedoes.

Dining-room No. 3 is a fairy land of blue flowers and green vines. The mantel and fireplace are banked with ferns and blue sweet flags, and the chandelier twined with feathery asparagus and blue forget-me-nots. In the center of the table, on a mirror wreathed with vines, stands a floral ship of forget-me-nots. On every plate there is a little blue print of the man or woman who is to sit there. Fruit salad is served in paper cases with blue tinted lining, and blue marshmallows rolled and tied with blue-tinted ribbons.

The fourth table, red, white and blue, is placed on a porch brilliantly illuminated with colored lights. The visitors find plenty of easy chairs, cushions and couches awaiting them. Tri-colored ice cream, angel food and iced Russian tea are served from a table gaily dressed with flags. The last place is a delightfully rosy barn. For awhile King Gunpowder holds full sway on the grounds outside. Then the evening closes with a lively barn dance.

Isolated—Doctor—What you need is absolute quiet. Catterson—Then I'll go and visit a certain friend of mine. Doctor—Are you sure you will be undisturbed? Catterson—Absolutely. He was a hero of the Spanish War—Harper's Bazar.



EXQUISITE DINNER GOWNS AND COAT ORDERED FOR A LENOX HOUSE PARTY.