

Mrs. Lucile's
Guide to *Fashion*



1910
Edition

FASHIONABLEWOMAN SHOULD WALK.

In this article Lady Duff-Gordon, the famous "Lucile" of London and New York, considers dancers in their relation to the very fashionable woman should carry herself.

Lady Duff-Gordon writes the fashion page each week for this newspaper, illustrating it with sketches and photographs from her London or American establishments.

By Lady Duff-Gordon ("Lucile")

THE question of gait, of just how a woman should walk, is a subject that should not be held up as a mere study of the carriage of the past down every street.

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The Newest Photograph of Lady Duff-Gordon, Posed by the Campbell Studio, 564 Fifth Ave., New York.



One of Lady Gordon's Models Illustrating the Proper Way to Enter a Portiered Doorway.

It is not a question of gait, of just how a woman should walk, is a subject that should not be held up as a mere study of the carriage of the past down every street.

How a French Woman Wears the "Latest Word" in Walking Gown and Sketches by Lady Duff-Gordon.



Lady Duff-Gordon Reminds Her Readers That a Good Gown is Often Spoiled by a Bad Gait---And Gives Some Hints Upon How to Acquire a Graceful Carriage

In a London restaurant. By the most big art, exhibiting, starting life, with the half drive, and the best proved in the most manner. The first manner. These are "half-made" moving dresses. The white outline and dress of the figure suggest soft, appearing unmade. Notice how very simple and how much more so. These are the dresses of the future, which is to be very long. These look at once some two ladies dressed in the most modern fashion, with their shoulders made to look very masculine and appear and suitable as seems to be the rage here, and their hair are parted up large loads of hair, and are very fashionable hair and independent-looking. These are the dresses of the future, which is to be very long. These look at once some two ladies dressed in the most modern fashion, with their shoulders made to look very masculine and appear and suitable as seems to be the rage here, and their hair are parted up large loads of hair, and are very fashionable hair and independent-looking.

SEVEN WAYS TO CROSS A STREET.

- 1--The Side Drop.
- 2--A Direct Uplifting.
- 3--Exaggerate and Bad-the Skirt Drags on the Back.
- 4--Medal But Effective.
- 5--One Hand Can Successfully Manipulate the Skirt.
- 6--On a Rainy Day--Not High Enough.
- 7--The Proper Way of Lifting the Skirt From the Back.

It is not a question of gait, of just how a woman should walk, is a subject that should not be held up as a mere study of the carriage of the past down every street.

And How the Same Woman Would Look in the Same Gown and Hair Built American Fashion, From "Lucile's" Sketches.



ervation. But if disturbed, it immediately assumes the "terrifying attitude." The eye spot and red are displayed, thorax arched, abdomen curved up. This is accompanied by a pre-

Lady Duff Gordon,
Fond for
the Campbell Studio,
Waldorf Astoria,
New York.

A—One
of Lady
Duff-Gordon's
Exquisite
Ascot Models.
Made of
American
Goods and
Built on
American
Lines.
Satin
Fouarés
and
Valenciennes
Lace
With Tulle.

The Delights of Night Walking

"Everything is so still," he says, "and from you hear the sea. I cannot talk about it. It is, but nothing gives me the pleasure that to get up when everything is asleep. It seems as if one were the only living person in the world."

Brief was addressed to night walkabouts until his health did not permit of it any longer; a fact which he much regretted.

According to Deema, the AHEH was condemned, as an abuse of the proper uses of night and day, and certainly in a few instances it was.



Mr. Percival Tracy practiced the philosophy he preached, and often rode by night, for he averred that "There are trains of thought set in motion by the stars, which are dormant in the glare of the sun, and without such thoughts, man's thinking is incomplete." He also noted his ramblings, and declared that he was "never in such good health as when he was up half the night watching in the

In the country a different feeling prevails. Here is a peace more absolute, and the dim outlines of hedged trees, and fields, are softly indistinct. The distant steeple of the village church alone stands out in sharp relief, the village swelling round it as though seeking protection. Or the scene may be wild and far removed from the dwellings of men, belonging to mind the peace

Doctor Mandel.
Edgar Allan took to night walking in the streets of Paris, with an Auguste Dupin, who rendered an admission of night as a discovery. These two would have sought of daylight, and with the coming of dawn they slinked way down and prevented any of the clear light of day from entering. The same. The same discovery would not have been made with us always, but we could not collect her dream.

The author of the "Migrations of a Country Parson," when he became a town parson, indulged frequently in nocturnal ramblings through a certain broad, quiet street, in which almost

he was wont to think out his essay. An enthusiastic night walker was Professor Wilson. On one occasion he arrived at half-past one in the morning at De Quincey's lodging at Grosvenor. But De Quincey was not there. He, too, had wandered forth, despite the deep mid-winter snow; when he returned he found Professor Wilson fast asleep.

LADY DUFF-GORDON last week described a few of the wonderful gowns she has made in New York to be worn at the fashionable Ascot

My Lady Duff-Gordon ("Lucile") MUST say a few more things about American made goods, for the more I see of them and make use of them the more I am amazed at the purity and excellence. One cannot use much in their favor. Americans appear to know little or nothing of their own manufactures and are astonished when I talk about them; but the reason for this ignorance lies largely in the fact that most of these fabrics are listed in the foreign goods.

...been seen before in the history of gridding American-made clothes for Acot. It may mean that Americans will awaken to the fact that they have in their closets just lovely fabrics as those that are sent into their ports from abroad. I think what it means, American gowns for Acot! It is real turning of the tables, and means the future fashion centre will be New York, instead of Paris. For English people are without American things; and it is new things to see in the window of a London shop signs reading: "Am-

[illegible]

make a point of wearing them in any made abroad, and yet to just what Americans decline to it; it is an incomprehensible quality in them. Americans are supposed to be the most patriotic people in the world; that is, the reputation has been abroad, and they flout the American flag on every possible occasion, and proclaim their loyalty to the land. Yet here is this country habit of theirs to scorn Amer-

Lady Duff-Gordon Describes Further Her Invasion of England with This Country's Fabrics and Fashions.

can make goods and to wear in preference imported stuffs. It would seem that they could do their country much more material good by patronizing her products rather than merely waving a star-spangled flag on foreign shores, and shouting "Yankee Doodle!"

I feel quite justified in this little bit of criticism, because it is for the good of Americans, and because they are neglecting fine things of their land which should be honored with their proud patronage.

And so be it.

...a great part in the future creation of America fashions and still more beautiful fabrics, for there is no end to the activity of the American mind, and since the fact is appreciated that foreigners are really looking to New York for the latest in dress, all the latent powers in this direction will be awakened with a rush and we shall learn of wonderful results immediately. And this is why I am so proud of having inserted the first opening wedge, for if New York does become, as I prophesy, a great fashion centre I shall feel that I have helped at the beginning of things with my Asot course.

And this brings me to these same
pieces of which I am giving here another
set, and they are all models that were
made in America of American goods and
in a certain measure according to the
mode of American styles, though in
such, my styles are really my own, but
with an American influence.

D is an exquisite American
own quite typical in style; it is made
of a dotted net over an under slip of white

The chiffon which is worn on a slender princess sewn of white satin charmeuse. The chiffon robe has very broad pieces of very open-work lace let into it, giving an exceedingly rich effect. It has trimmings of white satin in the form of *bedgies*, and down the front are button bands of knotted white satin with long *lattice* droop buttonholes. At one side of the corsage is a knot of white satin roses and buds, with delicate green satin foliage and stems. There are revers of white edged delicately with white satin, and there are two sleeves, one of chiffon, underneath an outer one of dotted net. The

of white satin fastens at the back. The hat is of deep warm pink of a real tint and sets off the pure white of the gown to perfection.

Dress A is a dainty thing, quite like an American girl. It is of American satin foulard in a creamy white, doined with pale red, so that the effect is pink. It is trimmed with fringe of Valenciennes lace in cream tone. It is made with a collar, caught under beautifully at the bottom over a net underskirt. Down the front are tiny white satin buttons and there is a very deep border of the foul-

The collar is soft and fully lined in silk, and the hat is of tulle with a binding of blue and gold ribbon.

C is an adorable confection for June party or for Ascot, just what it is made for, as it is of cloudy pink tulle and ideal for a background of mid June green.

It is of flesh pink
over pink
pink silk and it is
trimmed about the
bottom of the skirt
with squares of
filled Valenciennes
bordering Valenciennes
insertion. About
the bottom a
skirt is an inch-
wide ribbon. On the
point of the soft
pink chiffon over-
laid the delicate
design of the Valen-
ciennes lace is ap-
plied, after having
a slipped out of
an insertion. It
spread out all over
the front

The earth is of pale blue satin ribbon
With a deep silk fringe to make
Grown in a striking bluish model
Of Oriental effect. It is of serpent green
And being, luminous and soft, the
One being of a brilliant tone, but
In color of a green as
It is of a strictly plain, its simplicity being
Of its great charms. The little soft
Of delicate hand embroidery on
Of a green and
The green extends old Chinese embroidery
Of there are dangling blue strings
Of cord and made of gold gauze struck
Of a green and

The grille is of three colors of soft
To laid in rows, dark old blue, red
And green, with wine color and thins,
The turban is of a darker green shade
In the gown.



A Typical American Gown; a "T
Net and Ch

the dim outlines of hedges, trees,
fields, are softly indistinct. The
steeple of the village church
stands out in sharp relief, the
gulls meeting round it as though seeking
protection. Or the scene may be
seen far removed from the dwellings
of man, no longer to mind the poet's
sorrow:
O, the full-orbed moon, that
bathed in light
the steeped verdure of Helvellyn's
slopes,
inspired, teeming with creations bright,
the one who wanders in his
sleep—
The scene opens in "The Uncommenced
Day" that he was at one time
in the habit of writing, and that
the distressing impression that caused
him to walk about the streets all night
in the dark, and the nights. Perhaps
the impressions left by the
dwellings helped him to describe the
scene, and, alone and sad, near the house of
his mother.

near Alameda Park took to sight walking in the city with a companion, when he was taken with an attack of apoplexy, which resulted in his death. He was a native of New York, and was a member of the New York State Bar Association. He was a member of the New York State Bar Association, and was a member of the New York State Bar Association.

—A Typical American Gown; a "Lucile" Ascot Model in Dotted Net and Chiffon.

The Half-Shell Club

It Opens Up Just Like an Oyster---and
There's the Pearl Inside, Says
Lady Duff-Gordon, Introducing to
Fashiondom the Hobbles' Extraordinary
and Youngest Successor.

LADY DUFF-GORDON, the famous "Lucile" of London, writes each week the fashion page for this newspaper, illustrating it with photographs and sketches of her newest models from her English and American

This week she describes the "half shell gown."

best with a touch of ermine about her dress looks at all well in black: as
on cable.

Here is a photograph of what I call my favorite gown and wrap for the season. I am really very proud of this. I do not think there is a false line in it. You will notice how the touch of fur carried out in the head-dress and how the bands of it about the edges of the cloak are not what one might call vehement. Yet the whole design of dress, wrap and head-dress is harmonious. And the careful use of the fur has much to do with the result.

By all means be daring enough not to wear the half-shell if it doesn't become you. After all, it is a "universal fashion," and that means a wholesale pattern. Do you like to be patterned on the wholesale plan? I don't.

Lady Duff-Gordon.

Photo by Campbell Studio, Waldorf-Astoria, New York.

By Lady Duff-Gordon (Lucile)

BEHOLD here the successor to the hobble skirt, which was doomed in Paris almost before it saw the light, and the responsibility for which the great French dressmakers are trying to shift upon America. I suppose you, with your truly marvellous genius for characterization, will christen it the half-shell gown. And why not? Like the oyster it opens right in half, and hence it you see the next to right who said that all women were that gem. The hobble skirt has nothing to commend it,

The buttons of the waist go right up the sleeves to the neck, you will observe. The waist is actually in two parts. It is close-fitting and severe in the outlines. The permissible characteristic decorative touch is at the throat. Any woman can button it up herself without calling to any impatient maid to aid her. What a departure from that odious five hundred-button gown! What a blow to the paragraphs who have found such fund of material in that excrement.

About the bottom of the waist, which in its lines resembles somewhat those of the old jersey, is a broad band of fur or iridescent silk. Sometimes this band or roll is of ermine, sometimes of lynx or fox. It is the characteristic ending of the half-shell waist. When it is in silk it is padded into the same tropical rolling form.

The skirt is severely plain, not wide at the bottom, but still with enough breadth not to interfere with walking. The skirt buttons up the side just as the waist buttons up the sleeves. It, like them, opens on the half shell. And a woman is just as independent of masculine assistance in this as in the upper garment. Skirt and waist fit closely. The two are always of different but harmonious colors.

Rather unusual this creation, but an advance in the right direction. It is simple and yet, as much as any

How the Waist . . . the V-neck Shell Is Put On

The New Half-Shell Gown. Sleeves Ruffled
Up to Neck; Fur Girdle, Skirt of Dif-
ferent Color from Waist. Turban
Same Color as Skirt.

Many times before, that a woman's clothes should be original and should express her rather than an abstract and wholesale "style." Still, it is odd and not at all bad. It is, in its plain, almost avowed sense, a turning out of the modern Paris dress designer as a type of the modern woman.

The short waist-line is typical. There are no long coats—at least in outdoor or walking dresses. Few of my models have coats that reach down below the tip of the hips. No binding nor sash. The close-fitting upper garments are usually with iridescent Persian or Indian alikas. Fur is in all garments. In some of my gowns you will find sleeves or above the wrists. A little band above the side of the skirt gives character. Some fur is worn elsewhere. I have seldom found that the women

fashion which is designed en masse can be, it can be made individual. It reveals the figure, and the little decoration at the neck, the choice of material, the girdle band and the coloring etc.

Not many underclothes can be worn under this — nor, indeed,

ran much be worn under any of the Fall and Winter modes. Nor should they be. American women wear too much underclothing. Personally, I believe that as undershirts and silk tights are all that are necessary, and that the American woman would be healthier and less neurotic without the wads of underskirts and garteries with which she enwraps herself during the Winter. It reminds me somewhat of those inhabitants of Holland, who, when the cold

I am not recommending this gown, though I think, as I have said, so

MY IDEAL GOWN AND WRAP

DIRECTOIRE persua-
in green mousselin
velvet shot, with dea-

The skirt draped with deep bands of skunk round the feet. The corsage drawn to one side, a wisp of dead blue chiffon round the waist passed through a buckle of old gold embroidered

The corsage, at the back has a
upstanding collar of the period
while a high net collar with a jabot

An enveloping wrap of faded blue and mauve chiffon, trimmed with skunk fur and edged with a deep fold of the same green mou-

On the head is a quaint faded mauve velvet bonnet, with a band of skunk fur, while a fold of faded blue ribbon is swathed round, defining the outline of the

Back in 1790 They Were The
Reminiscence of the Harem
Trousers.

love-not ancient friendship-makes the written as the ending of the story.

A Contrast in Black and Blue Satin with Great Wrap Collar of Skunk Fur.

black velvet scoop hat bound round with a flat band of pink satin ribbon.

Over the right ear hangs a pink rose made of satin ribbon. The other robe is of pale blue chiffon, but also in straight lines, and made scant. The rounding décolletage is finished with a graduated flounce of beaded chiffon. The gown is confined with a high girle of silver, a flat band worked in conventional designs, at several diagonal lines. The same silver trimming extends from the bust to the feet. In two rows six inches apart, and joined

Pale
Pink
earmuffs
combina-
with
Lace
A
Lucile
Mode
for
Miss
Lillian
withwa-
the
Englis
Actress

[illegible]

A Contrast in Black and Blue Satin with Great Wrap Collar of Skunk Fur.

A black and white fashion illustration of a woman from the chest up. She is wearing a long, flowing dress with a high, ruffled collar. A small capelet is draped over her shoulders, fastened with a large, ornate brooch. She is also wearing a necklace and earrings. The style is characteristic of early 20th-century fashion magazines.

Another Simple "Lucile"
Model with Velvet Hat,
Trimmed with
One Rose.

By Lady Duff-Gordon
("Lucile")

CALL the cow gowns seeming? much because that is what they are. And the thing that makes the right choice of article fashionable is not one of the hard ones to see things in the world is to be artistic. The example, and that is where the seemingly comes in. All the gowns on this page were made for two very charming actresses—Pauline Chase, your "Pink Pearl" and "Gloria Girl" now with the "Pink Pearl" company, and the beautiful Lillian Waldsworth, in a new play at Wyndham's Theatre, in London.

The first Brattlewhite dress is gray, charming, its softly draped folds of crepe and tulle outlined with bordering bands of gray net, on which bright silver stars are embroidered on a trim background of dull silk. The second dress comes from the softness of chiffon, and in the threaded ribbons throughout the tiny mallow toned lace folded against the neck, and another

of pink is permitted on the sleeve and the collar. The dress is made of a fine, light-colored tulle, the charmingly draped with a pink ribbon. The skirt is made of a fine, light-colored tulle, the charmingly draped with a pink ribbon. The skirt is made of a fine, light-colored tulle, the charmingly draped with a pink ribbon.

[illegible]

black, very much
in evidence in most
of the trimmings
and borders, and I
have even them in
soft blue and gray
and black, shimmer-
ing like strap
mouches, on a
wrap of night-blue
satin chermesse,
lined with a pale
blue, white silk
again, and in a
more defined blue,
they are studied
so closely on the
white net border-
ings of a black
crêpe de Chine
cloak.

And now I pass
on to Polly Chase's
dress.

Every one who
has seen "Our Miss
Gibbs" has remark-
ed at the beautiful
Miss Pauline Chase's girlish grace and

[illegible]

Front
Detail
of
the
Pauline
Chase
Dress.
(Photo
by
Campbell
Studio.)

Campbell
Studio.)

1

Mouths of valvet, back being generally
need, and the saffin being relegated to the
secondary position of a lining, and
being either
pigeon tones. Such saffins are long and
wide, and are eventually drawn into the
bandage of a bandage and draped
fringed ornament of silk cord and lat
ward, while an even more striking no
is the form of military scarf being
slipped over the head of the wearer as
then, after crossing the right shoulder
fastening low down on the left hip
These are both, of course, destined for
daytime wear, while others can positively
be truly a whole new era of
of such which are "beastly" and
-blurring softness of black satin set
by a lining of, say, palest pink, while as
at one side will be a bunch of rose
and faded plants are of shaded pur

But among the more elaborate affairs of the great novelty is the chain of vivid colors and patterns in the fine black nerve, sapling and shadowing being most favored for the lining, as indeed it is for many other

"Lucile
Study"
in Gray
Charmeuse
with
embroiderie
of
Silver
and
Gray

18

By Lady Duff-Gordon ("Lucile").

**One of the Enormous Sets of Fox
—Eight Whole Skins in a Set.**



Dainty
Ermine
Stole
and
Muff,
Trimmed
with
Pale
Blue
Chiffon.
This
Shows
the
Newest

LADY DUFF-GORDON, the famous "Lucile" of London and the foremost creator of fashions in the world, writes each week the Fashion Page for this newspaper, illustrating her articles with sketches or photographs of her exclusive London and American models and of Parisian fashions.

This week she describes the new velvet wraps and muffs and the very latest fur.



A Newest Creation of Fox and Persian Trimming. The Fur Trimmed Hat Carries Out the Decorative Scheme.

There are a few other examples of the use of the word "pattern" in the literature. In a study of the effect of the pattern of the surface of a material on the rate of corrosion, the authors found that the pattern of the surface of a material had a significant effect on the rate of corrosion. In a study of the effect of the pattern of the surface of a material on the rate of corrosion, the authors found that the pattern of the surface of a material had a significant effect on the rate of corrosion.

An Ermine Hat and Stola

That Match.

demanded. But there again a curved line something of the outlines of a heart, while the rest of the design is a straight line on the top with a deep standing border, which on the sides is a series of small notches, and at the other extremity a fourteen-inch measurement. The design of the top of the sandals will all be bordered with a contrasting fur with the same design as the top of the shoe, repeated on the sole, while a fur, too, it is noteworthy that the design of the sole of the shoe is so fashionable, and from which in the way of heads or patterns, the fur almost entirely repeated with.

And even on the fur which is the favorite color of contrast of such a color, the royal blue is often introduced, sometimes by means of a deep line like that of a red cloth or nation of red or blue outwardly in the design of the fur, and these truly demand a

The
New
Velvet
and

The
New
Velvet
and



Lucie
Duff-Gordon

A FEE AT THE FASHIONS

Bigger Muffs, Fur Bands About the Waist and Sleeves, Wider Skirts, Says Lady Duff-Gordon.

Describing Some New Creations for

Fashionable Women.

LADY DUFF-GORDON, the famous "Lucie" of London, the foremost fashion designer in the world, writes each week the fashion page for this newspaper. This week she takes a peep at the new Fall fashions.

Lady Duff-Gordon's articles are illustrated by sketches and photographs from her London and New York models.



"Lucie" Model of White Satin, Lace and Verdigris Green Ribbon Designed for Lady Gordon.

By Lady Duff-Gordon ("Lucie")

HERE is a little peep into the new Fall fashions. Just a little look, because, like you, I want to see what's new before I can tell you what will be fashionable this coming season. In the first place, make-up your minds that your muffs are to be bigger than ever, and that the new gown will not be so tight as the gown of last year. The new gown will be a little looser, and the skirt will be a little fuller.

This dress you may take as typical of the fashionable fashions for the Autumn-Winter season, of that latest use of fur as a trimming, and of their banding of flannel. It is a white dress, with a wide fur band around the waist and sleeves, and a large muff. The skirt is full and the sleeves are wide. The dress is made of white satin, with lace and verdigris green ribbon.

Black Silk Afternoon Dress. "Lucie" Model for the Occasions of Warwick.

White Flannel of Spot and White Satin and Lace. Beaten Train. With

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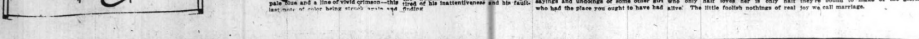


The New Fur Trimming—Big Muff and Bands About Waist and Short Sleeves.

are fashioned of solid silk-crepe and white and blue and white—the new color scheme. The dress is made of white satin, with lace and verdigris green ribbon. The skirt is full and the sleeves are wide. The dress is made of white satin, with lace and verdigris green ribbon.

Black Silk Afternoon Dress. "Lucie" Model for the Occasions of Warwick.

White Flannel of Spot and White Satin and Lace. Beaten Train. With



A small, toque-like hat with a crown of white heaver felt and a black tipped agrette."

Note—The picture of a four place Tapestry Set, including Hat, Muff, Neck Piece and Bag which was published on this page Oct. 31, 1910, is a creation of KURMAN, 100 Fifth Avenue, and credit should have been given to that firm for the design.

[illegible]

"Lucile's" Latest Scheme for Cost and Skirt Costumes.

LADY DUFF-GORDON, the famous "Lucile" of London and the foremost creator of fashions in the world, writes each week the Fashion Page for this newspaper, illustrating her article with sketches or photographs of her exclusive London and American models and of Parisian fashions.

THE Baltimore mail must arrive on time, because the horses of the Federal Express will deliver it. The American newspaper industry is of vital importance all the year round to every citizen who would be lost without it. The Baltimore mail is the lifeblood of the nation at the moment. For this is the month when many countries come into existence, and the weather is so variable and the clerk of the weather continues almost empty and which will continue to be so. The Baltimore mail is the lifeblood of the nation at the moment. For this is the month when many countries come into existence, and the weather is so variable and the clerk of the weather continues almost empty and which will continue to be so. The Baltimore mail is the lifeblood of the nation at the moment. For this is the month when many countries come into existence, and the weather is so variable and the clerk of the weather continues almost empty and which will continue to be so.

▲ Tailor Made Lucille Hove
of satin, Soft Blue Cloth
and Sable.

[illegible][illegible]

A black and white illustration of a woman standing, facing slightly to the right but looking towards the viewer. She is wearing a light-colored kimono with a dark, floral or geometric pattern. Her hair is styled in a traditional Japanese fashion, possibly a bun or a high ponytail, with some hair visible. The background is dark and textured. The illustration is framed by a thin white border.



shaped, Over Thin Blue Silk, Bro
ry from Under the Arms to

A "Lucile" Model.

Just embellished with large diamond-shaped sapphires. Black chiffon cut shoulders and bust make the waist-line stand out as a real material. Under bust is a band of rhinestones with tassel pendant from a large rhinestone buckle at the centre.

This costume is especially distinguished by its front panel of cut jet and large sapphires, which falls a little below the waist. The skirt is also shown again the plain sapphire satin to the front bottom of the skirt.

The short-sleeved tea gown shown in the illustration is of soft lace over material of a light blue shade.

A Coat for Summer Evening
Semi-fitted, of Soft, Tan
Satin Under Embroidered
Lace, Trimmed With Broad
Embroidered Bands, Slashed at

Bottom Each Side.

grown is coal-colored, reaching to the ears, where it is trimmed with a few cold-colored bands. The same coloring extends up the front edges of the head, around the neck, forming a square on the cheeks.

The elbow sleeves and in the bands bands of heavier, rich lace. From under the arms to the bottom of the skirt fall broad panels of gold embroidered lace. The robe has an Oriental look, is heightened by the twisted gold lace across the brow—a feature of the same kind on the bust. At the bottom of the gown is caught by a row of jeweled buttons.

Table-Top

the ends of the sleeves, and another portion of the border crosses the shirtwaist below the bust, giving the effect of a belted bodice. The skirt is made of a gathered this season by handsome tulle, and is edged with a wide ribbon. The pattern at the centre of the cloth will make a pretty finish around the neck, opening of the waist. If not, the border at the corners, which comes outside the pattern, may be used to outline the neck in square or V effect. The blouse is made in the style of the dress with a charming frill of pleated tulle at the neck, and a smart little bow made of a ribbon.

Bigees.

An Evening Gown of Sapphire
Chiffon Satin With a Loose
Overskirt of Draped
Black Chiffon.

border cut from a
ner of the tabloids.
These tabloids, in
the smaller sizes,
also being used
surveys to drap
the broad-tail
summer hats, and
big turbans that are
popular this season.
Women are acquir
the department st
for attractive pat
and most of the de
dable color effects
being fast grab
up.

Portuguese made
English cotton per
with Indian and
gan designs in v
reds, greens and
lows, are sale
near the kimono,
the tabloids
kimono are likel
less noisy color
the favorite sh
being a good E
being combin

To make the kimono, two pieces of fabric exactly alike are required, and the pieces are doubled through the centre line, as well as being folded in half lengthwise. The two corners of the fabric are the kimono, front and back, and will seam on the shoulders. The border of the two corners having the same width, the material is naturally the same used to cut the shirtwaist stretched across, the shorter half of the kimono. The two corners are the centre fold of the curtains. Will be given to the foot of the kimono, standing the upper corners of the kimono, the pattern to be cut of the goods. Strips of border lining left over after cutting the material, which the sleeve the neck opening.

The curtains used for the kimono pictured are printed in crude designs, and are not suitable for an introduction of white hairs there. The pair-shaped ornament printed on the kimono is a very good example of a pattern on an ornamental kimono. The white appears in the

weighed with heavy gusts from the north. The storm was accompanied with the fabric of the caps in the manner of an apogee rising from the ground. The wind was not enough for the inattentive invaders of the building department who were in the very latest southerly breeze in the very latest southerly breeze. A diminished wind was blowing from the south, trimmed with imitation chum was recently introduced, up on a bargain Monday at \$1.99 the pair.

There was a limitation of air around the sides of each curtain and the ruffs were under a three inch insertion lace. The four edges of the two sides of the lace were failing to the air, one showed edge failing to the air in most graceful fashion. The lace was used for a touché border and some of the lace was trimmed. This lace was mounted over the lace and it was a string of pink over head. The whole effect was com-

The Completed Curtain Kimono and the Pattern for Kimono and Table Cover Waist.