

OLD TIME FAVORITES

I REMEMBER, I REMEMBER.

BY THOMAS HOOD.

I remember, I remember
The house where I was born,
The little window where the sun
Came peeping in at morn;
He never came a wink too soon,
Nor brought too long a day;
But now, I often wish my sight
Had borne my breath away.

I remember, I remember
Where I was used to swing,
And thought the air must rush as fresh
To swallows on the wing;
My spirit flew in feathers then,
'Tis so heavy now,
And summer pools could hardly see
The lever on my brow.

I remember, I remember
The roses, red and white;
The violets and the blue-violets,
Those flowers made of light;
The lilacs where the robin built,
And where my brother set
The laburnum in his birthday—
The tree is living yet.

I remember, I remember
The fir trees dark and high;
And thought the birds must sing as clear
To swallows on the wing;
Were close against the sky,
'Tis a childish ignorance,
But now that I am parted from the world,
And time has melted like a snail,
That when I was a boy.

The Lady of the Red Clover

By J. Herbert Welch : :

Under the big oak by the fifteenth
see Mr. Arthur Glendinning was sitting
at his ease. He was some ten
brooks behind his opponent, Colonel
Bogey, but this did not bother him in
the least. Bogey not being one of those
players who tack their score cards in
conspicuous places on the clubhouse
bulletin board and mention their vic-
tories to every one they meet. Nor was
Arthur annoyed by the fact that a hun-
gry bunker had swallowed up his ball
—indeed, he hoped that his caddy's
search for it would go unwarded yet a
while, for it was restful here, and
incidentally, there was a rather alluring
picture in the field just across the
leaf-strewn road that ran by the oak.
The picture was that of a girl framed
in red clover. It was a moving picture,
too; that is, the girl was moving, gather-
ing a big bunch of clover blossoms.
Resting against the fence Arthur noticed
a bicycle.

How sorry you are," said the pretty
lady beneath the eyes, "and the reason
is that you're not sorry at all. You're
having trouble to keep from laughing."
Arthur could no longer restrain the
hilarity that had been welling up be-
neath a very thin veneer of polite so-
cietude. They laughed together.
"But I must have done with this pic-
ture," cried Arthur, suddenly. "I must
be up and doing. My lady's hat and
flowers still lie within the domain of
the fell beast. I must recover them at
all hazards. I must face this beast, or
else, 'old's hoddikins, I were unworthy
the name of knight!"

He approached the fence, leaped over
and in a moment was bowing low in
the act of laying the trophies at the
lady's feet.
"Marry, now, but you are, forsooth,
a brave knight," she laughed.
"Ah, lady, my life were but a slight
sacrifice in your service, but were I
to crave a boon of you I would plead
that you take from the heap one small
red clover blossom and pin it in my
buttonhole with your own fair hands."
She laughed again. "Methinks you
are a bold knight, too. But for the
sake of the dangers you have passed I
will decorate you, Sir Arthur—when
the pins arrive."

The young man came very near leas-
ing his knightly pose. "How under
the sun do you happen to know my
name?" he was about to inquire, but
he perceived, before it was too late,
that she had hit upon the name un-
consciously, as the usual name for knights.
"May I be allowed to express a suspi-
cion of you?" he asked.
"I hope I am not a suspicious per-
son," she answered, "but what is it?"
"Only that you have been reading
historical novels."

"Worse than that. But it seems to
me that your mind also is steeped in
the romantic."

"It is. I've just finished being thrill-
ed by Miss Mary Malvern's book, 'A Court
Cavaller.' The celebrated Miss Mal-
vern is sojourning for the summer in
this vicinity, you know."
"Yes, I know," said the girl, hastily,
"and what do you think of her book?"
"Well," replied Arthur, slowly and
judiciously, "it is not bad, not half bad.
Of course, most of the characters
have no counterpart in the heavens
above, nor the earth beneath, nor the
waters under the earth, but—on the
whole—the story's clever."

She smoothed a wrinkle in her skirt.
She asked slowly:
"Do you really think there is any-
thing clever in it? What, for in-
stance?"
Arthur liked this deference to his lit-
erary judgment, and he continued,
complacently:
"Well, in the first place, it is clever
because it was written by so very
young a person. They say she is only
about twenty or twenty-one. As a mat-
ter of fact, however, I suppose she is
nearer thirty. And if she is as young
as is reported, I think her mother
ought to have looked after her better,
because she seems to have had an
amazing amount of experience in af-
fairs of the heart. One cannot write
of these things as realistically as she
does without an intimate knowledge of
them. While many of the situations
are highly improbable, as I have said,
some of the love scenes are life itself.
I verily believe that only a veteran co-
quette could have described as Mary
Malvern does the manner in which El-
vira leads the gallants on and then
flouts them. Yet there is a distinct deli-
cacy and charm about it all. This
Miss Malvern must be a most interest-
ing girl. I would give a good deal to
meet her. Do you know, I thought
several times when I was reading the
book that I could fall in love with a
girl with a mind like hers! I think we
would be very sympathetic and con-
genial."

"Not really," exclaimed the girl on
the grass. Her lips and eyes were
smiling. She seemed to be taking im-
mense interest in his conversation, and
this encouraged Arthur to go on.
"Yes, really. And another thing I
like about her is her ferocity. Why,
when she gets a couple of swashbuck-
lers together in a dark alley in old Lon-
don she writes about the encounter so
that you can fairly hear their hard
breathing in the struggle. She enjoys it
herself. I'll venture to guess that
Miss Malvern has plenty of grit, and
would stand her ground in the face of
danger."

"You don't think she is afraid of
cows, then?" From under her eye-
lashes the girl on the grass glanced up
at him with a quizzical look of inquiry.
"Oh, I beg your pardon," laughed
Arthur. "I wasn't thinking of compar-
isons. To be afraid of cows is perhaps
more charming than not to be afraid
of them. But, referring again to Miss
Malvern, do you suppose she will
marry, and become more or less com-
monplace—it's an effect matrimony has,
you know—or do you imagine she'll re-
main true to literature? Tell me, just
for the sake of discussion, what you
think the probabilities are. As a woman,
you can, of course, weigh them bet-
ter than I can."

"Well, I don't know," said the girl,
thoughtfully. "I don't believe that
marriage need be commonplace, and—
but here come the pins."

Arthur followed her glance, and saw
with displeasure that the pins were, in-
deed, arriving. He uttered silent maledic-
tions upon the caddy's short, sturdy
legs that were coming over the green so
rapidly and conscientiously. He nudged
himself with the young woman's
bicycle when she was closing the rent
made by the fence rail, and when he
had reluctantly led the machine out
into the road because she said she pos-
itively must be going he remarked, as-
suming again his knightly tone:
"If my lady should chance to pass
this way on the morrow at the same
hour, she will find a knight to tilt a
lance in her protection. If need be
against the cow, or any other peril."
"The knight has been very kind," she
smilingly replied, "and I thank him,
and I will say that I have enjoyed his
conversation more than he can imagine,
but I could not ask him to risk his life
again for me."
"But he is not to have a name to
dream on, nor any hope of the future?"
"He should be full of hope for the
future," she called back, after she had
mounted, "and as for the name, 'the
lady of the red clover' should be a good
name to dream on."

Arthur watched her till her figure
grew small on the road and disap-
peared around a turn. That night in
his dark room he looked at a photo-
graphic plate and fro in the develop-
ing fluid with great care and much
anxiety, and felt the amateur's glow of
enthusiasm in triple quantity when the
picture began to take distinct form be-
neath his eyes. First there was a bit
of road, then the grass, then the fence,
and, finally, rising in triumph on the
uppermost rails, the lady of the red
clover, while behind her peered the
mildly surprised face of a cow and an
expensive field.
"It is a very well-balanced picture;
the composition is nearly perfect,"
murmured Arthur, the amateur photo-
grapher, as he bent over the plate.
"She's a stunning-looking girl," mur-
mured Arthur, the young man, as he
held the plate to the light. After ex-
panding much time and labor on the
prints he framed one of the best of
them and gave it the place of honor
among the divinities on his mantel-
piece.
"And here's the picture of the girl,"
he remarked to Bob Wilton a night or
two afterward, as he finished the recit-
al of his interesting experience. Bob
glanced at the photograph.
"Wh—ah!" he cried, bursting into a
great laugh. "My dear fellow, pre-
pare yourself to bear up beneath a
blow. This lady of the red clover,
with whom you talked about Miss
Mary Malvern, and with whom you
tried to make an appointment for the
next afternoon, is no less a personage
than Miss Mary Malvern herself."
Bob lost no opportunity to tell the
story at the golf clubhouse. It very
speedily reached the drawing rooms,
and one morning Arthur received a
fairly perfumed letter on a delicately
tinted blue paper.
Its contents were as follows:
"My Dear Sir—It seems that the
knight is a very modern kind of knight,
who, when he is scoring ladies in dis-
tress, takes snapshots of them. Was
the deed quite knightly? Since the
lady of the red clover has no desire to
remain perpetually in distress on a
fence, she must ask that the prints be
surrendered to her and that the plate
be destroyed. Very truly yours,
"MARY MALVERN."
"P. S.—Since the knight's act of de-
ception has made his trustworthiness
appear to be a somewhat uncertain
quantity, the lady considers it a wise
precaution to be a spectator to the de-
struction of the plate. She will be at
the golf clubhouse, with a mutual
friend, to-morrow afternoon at 4
o'clock." *****

"But why," asked Arthur, in a tone
of mock complaint, "did you allow me
to go on so foolishly about Miss Mal-
vern and her book?"
"Oh, I was not responsible," said
Miss Malvern. "It was fate, who had
witnessed the snapshot, helping me to
get even."
"Well, then," said Arthur, "we start
fair. Will you drive first?"
"No; I prefer that you be in the lead.
There may be a cow on the course, you
know."—New York Times.

FARM MATTERS.

A Liberal Ration For Cows.

If cows are fed a liberal ration of
palatable, nutritious ground feed night
and morning they require no driving.
No dog or boy is necessary to chase
the fields over to persuade them, but
about milking time they are ready to
walk from the pasture to the barn quiet-
ly, and pairs will be fuller, as there has
been no excitement. Keep cows quiet
and they give better returns. Thus a
saving of labor and patience pays in
part for grain fed.

Horses Preferred For Cultivating.

Slow horses are sometimes preferred
for cultivating, but a fast walking
horse does much more work in a year
than the slower one. If a horse travels
twenty miles a day, and another twenty-
five miles in the same time for every
working day in the year, the faster
horse will travel 1500 miles more than
the other. When working a large field
a horse may travel from fifteen to
twenty miles a day, and a difference of
a mile or two, when several horses are
in use, is quite an item in a week.
While attention has been given to the
breeding of fast trotters and runners,
there is room for improvement in the
walking gait of horses.

Variations In Vegetables.

Freaks and variations in vegetables
have been numerous at experimental
stations. One of the bests planted for
seeds, instead of throwing up a seed
shoot, emitted branches from the root,
and these branches, coming from the
surface, threw out leaves, thus forming
a cluster of roots, which have grown
as annuals, showing no tendency to
seedling. A potato plant developed tu-
bers in abundance in the axils of its
leaves. An onion of the white Globe
variety sprouted into a top onion, the
cluster of small bulbs replacing the
top formation. Bi-annuals become an-
nuals, for rows of sorghum and safely
grown from seeds from plants which
were bi-annuals the next year, thus showing
how easily and quickly the habits of some
plants can be changed by selection.

Strength of Farm Horses.

In trials made it was found that a
pair of more than ordinarily powerful
farm horses, one weighing 1250 pounds,
the other over 1400 pounds, at a "dead
pull" drew 1000 and 1025 pounds each.
This was when the band was so tight-
ened that the straightening of the
traces gave the horses the benefit of
their own weight. With loose band,
allowing the traces to rise naturally,
each horse drew 200 pounds less.
These horses were both well shod.
Another horse of about the same ap-
parent strength as these, but unshod,
could only draw 675 pounds with a
tight band. In each case the horse
was hitched to the end of a rope about
150 feet long, having the benefit of
the stretching of the rope as a relief from
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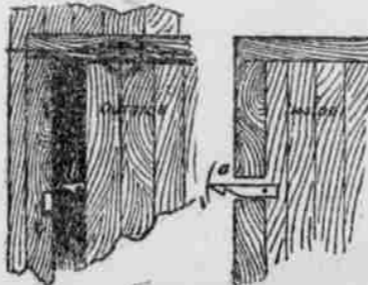
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a, shows how this may be attached to
the door, b is the latch seen from the
outside, c is the block over which the
latch drops when the door is closed. I
have used it on my farm buildings for
a number of years and find it exceed-
ingly convenient and very cheap. It
cannot get out of order, and if it is
broken it can be easily and quickly re-
placed.—C. J. Shell, in New England
Homestead.

Dairy Hints.

Failing to get all the buttermilk out
causes butter to become rancid soon.
To obtain the best results in churn-
ing the cream should be only slightly
sour.

One advantage in brine salting is
that it almost entirely avoids streaked
or mottled butter.

The milk should always be skimmed
while sweet and the cream then al-
lowed to turn slightly sour.

In winter the cream should be
warmed up to about sixty-six degrees
before putting in the churn.

Sometimes butter has white specks
distributed through it. This is caused
by over-sourness in the cream.

In butter making, next to controlling
the temperature, is to churn often,
while the cream is in good condition.

With temperature under control and
churning done at the right time the
butter will become solid and be easily
handled.

On the farm to make the most out
of the milk and butter some of the
cows should be bred to come fresh
in the spring and some in the fall.

Locating an Apiary.

Where wild flowers and hidden trees
are abundant is an excellent place to
locate an apiary. On the farm such
seeds as buckwheat and clover can be
sown and will yield a crop of honey be-
sides the usual crop they are intended
for. The bees will find any nectar pro-
ducing plants within a radius of two
miles of the apiary, and sometimes
they will fly even further. Bees need
a great deal of water during spring and
summer, especially in March and April;
this is used to dilute the thick rich
honey which has been left over the
winter and make it suitable for the
young larvae, so a brook or stream
near by would be desirable, although
not specially necessary. The hives
should be placed southward, or east-
ward; a wind-break on the north and
west is a great protection to the bees.
A hedge of evergreens or a wall of

honey suckles grown on an iron fence

is a quicker way, as one does not have
to wait long for results. A board
fence will answer the purpose if one
does not care too much for looks.
Formerly tall trees near by were con-
sidered an objectionable feature, for
sometimes the swarms would go out of
reach of the apiarist, but they are no
longer a detriment to the beekeeper,
for with the queen trap placed on the
hives at swarming time, the queen
is trapped and the swarm will return
to the hive in less than a half hour, no
matter how high they may have clus-
tered. If a board is laid on the ground
in front of the hives, it will prevent the
grass and weeds from growing up in
front of the entrances; an occasional
handful of salt will also be effective.
—F. G. Hermann, in The Epitoniast.

The Question of Breeds.

There are certain characteristics that
constitute the good, the best, or the
ideal horse. It will be conceded by all
that the horse deficient in such charac-
teristics is not the best or the ideal
horse, no matter what his breed is. If
there is one breed that may be depend-
ed upon to yield more of such horses
than another then that breed would be
adjudged to be the best of the two.
But even that does not prove that one
should buy or breed to the horse only
because it is of that breed, for it might
be a poor individual, and he might get
a much better horse of the breed de-
sired by the test named to be the infer-
ior one. The discussion referred to
should be made along the line suggest-
ed, and if it can be shown that one
breed is productive of more good
horses than the other, then to that ex-
tent it will be proven to be the best
breed, and to that extent only.

Breeding is yet too far from an exact
science to be depended upon entirely
as an assurance of quality. The ideal
individual with a good ancestry, and
possessed of the prepotency that gener-
ations of line breeding imparts, is the
one that is the best, while the poor in-
dividual with the same kind of breed-
ing is the worst imaginable. The truth
is that education and discussion should
be devoted to equipping horse breeders
to know a good individual on sight,
and to know how to use it in reproduc-
tion.—Farm, Stock and Home.

The Use of Lime on Soils.

Probably more general misunder-
standing prevails regarding the use of
lime on soils than any other mineral
element which we apply. A good many
still seem to believe that lime is a ma-
nure, and that its application takes the
place of nearly all other fertilizers. The
best way to dispel this error is to state
at the outset that lime is not a manure
or fertilizer, and where so used a se-
rious mistake is made. Lime put on
poor soils is generally a waste of time
and good material. It never yet im-
proved poor soil unless the land was
sour or overfed with humus which it
could not well digest.

On rich soil, however, lime has an
important function to perform, and it
can be made to do it with great suc-
cess. Lime is more like a disinfectant
than anything else. One should apply
it to the soil much as a man would take
some anti-bilious medicine. When the
soil is in danger of getting congested
and heavy with too much plant food
a dressing of lime might well be applied
to help it. Consequently, we find the
use of lime in connection with clover
excellent. Clover crops add a great
deal of material to the soil, and some-
times there is so much in the land that
lime is essential to help its digestion.

As a dressing on clover, lime pro-
duces the best results, especially where
the clover has had a heavy stand for
two or more seasons. Land that is fed
heavily every year with barnyard or
green manure will be helped by a
dressing of lime. Sometimes the soil is
so rich, but congested with unassimil-
ated food, that a dressing of lime for
one season without any fertilizer is the
best thing for it. Because of success-
ful work in this way some have appar-
ently got the notion that lime is a good
fertilizer. But it is not, and would not
have worked so well on any other soil
that was not rich in manure to begin
with.—S. W. Chambers, in American
Cultivator.

An Excellent Corn Crub.

Corn, unless properly stored, is liable
to great damage by rats and mice,
while that which remains may become
so mouldy even as to render it unfit for
use. A good corn crib, therefore, is of
the utmost value where this crop is
raised, and for the generality of locali-
ties none are better than the one shown
in the accompanying illustration. Not
only will the corn stored in it be abso-
lutely safe from the depredations of all
rodents, but it is sure to keep in splen-
did condition.

The in-sloping sides will prevent the



rain from getting at the corn, albeit
the sides are of open slatwork to let the
air pass through. It can be construct-
ed any size desired, though it is down
to not over five feet wide at the floor.
Doors can also be placed under the
eaves, and the corn turned in through
them direct from the wagon, in which
case a chute is needed to pour the corn
into and two men to do the work of fill-
ing, one standing on a step ladder at the
required height to empty the bins,
kicks easily into the chute, and the other
down in the wagon to pass them up to
him full of corn.

Generally, however, the corn can be
carried in by the basketful through
the door at the end of the building, and
dumped where wanted. The crib, un-
less very large, should always be filled
solidly from the rear to the door; if un-
usually wide, there may be a walk
through the centre, with cribs on either
side. The posts, it will be observed,
have broad strips of tin tacked about
them. These stop rats and mice from
getting up to the corn. If possible, the
structure should be built at a consider-
able distance from all other buildings,
and no fences or the like on which
mice can find a foothold should run
anywhere near it.—Frederick O. Sibley,
in New York Tribune Farmer.

FOR THE FAIR LATEST NEW YORK FASHIONS

New York City.—Wais with round
yokes and circular berths are gener-
ally becoming and are seen among the
latest models. The smart May Manton



WASIT WITH BERTHA.

Example illustrated is made of pastel
pink louisine silk with yoke and lower
sleeves of panne in the same shade
overlaid with applique of heavy cream
lace. Cream lace edges the berth and
medallions are applied at intervals.
All waist and gown materials are suit-
able and when desired for evening
wear the yoke and lower sleeves can
be omitted as shown in the small sketch.
The foundation lining fits snugly and
closes at the centre front, but separate-
ly from the waist. The full portions of
the waist proper are gathered and ar-
ranged over the lining, closing invisibly
at the centre front. The yoke closes at
the left shoulder seam. The circular
bertha falls in graceful ripples from
the lower edge of yoke. The sleeves
are made with snug fitted linings,
which are faced to the elbows and full
drooping puffs are arranged over the
upper portions.

The quantity of material required for
the medium size is three and three-
quarter yards twenty-one inches wide,
three and a half yards twenty-seven
inches wide or two yards forty-four

had grouped lines of gathers, in an extremely smart effect. The body was gauged at the bust line, with a vest of soft silk made with a yoke of tucks and lace. Wide lace was also arranged as a collar, and the closely shaped upper portion of the sleeve was entirely tucked, and the full lower part set into a deep cuff.

Fancy Gimps and Braids. Fancy gimps and braids will be used on many styles of dress. Gallions both wide and narrow are in favor, and are to be worn in all the dark and some of the neutral tones, match-
ing plain dress fabrics, the narrower braids often finished with flecks, or a tiny line of red, gold, white or silver at each edge.

The New Fabrics. Richness, both of color and material, marks the new fabrics. Velvets set the pace. Velvets plain and fancy, velvets with metal printed effects, velvets with a dark pattern against a silvery background, velvets all powdered over with glittering pin points—these are among the novelties.

Belts of the Fabric of the Dress. Dressmakers are using pretty girdles and belts formed of the dress fabric extensively. These belts have the advantage of making the waist seem longer than when one of leather, satin or other contrasting material or color is used.

The Slot-Seam Effect. The slot-seam effect is very prominent this season on both skirts, jackets and bodices. It is a marked characteristic of many of the French models now being received by American designers and importers.

Coats of Gray Squirrel. Coats of gray squirrel with the sleeves very wide at the wrist and trimmed with ermine will be much worn this winter by women who do not count the cost.



KIMONA FOR A WOMAN.

inches wide, with one and a quarter yards eighteen inches wide for yoke collar and lower sleeves.

Woman's Kimono. Every woman knows the luxury of a kimono gown. The novel May Manton one illustrated in the large drawing includes all the essential and familiar characteristics with some new features that make it peculiarly desirable. As illustrated it is of Japanese cotton crepe showing a design in delectable blue on a creamy ground with bands and sash of plain Japanese silk in the same shade of blue, but all materials used for negligees are appropriate.

The kimono is made with deep yoke or short-body portions, to which is joined the graceful rippled skirt. Finishing the front edges are bands of silk, and the collar is made double and rolled over at the neck. The fronts lap widely in closing and passed around the yoke under the arms and over the bust to the sash that is tied in a soft knot from which drop the long ends at the left side. The sleeves are in bell shape, finished with bands matching those at the front.

The quantity of material required for the medium size is ten and a quarter yards twenty-one inches wide, eight yards twenty-seven inches wide, seven and three-quarter yards thirty-two inches wide or six yards forty-four inches wide, with two yards of plain silk twenty-one inches wide for collar, sash and band trimming.

Glace Gowns. Very smart are some of the glace models which are daily coming over from Paris. Many of them are trimmed with a charming applique work in velvet, which gives the necessary touch of solidity to the simple taffeta frock. Taffeta in the new shade of green, with a large collar of Irish crochet, made in simple Russian blouse fashion, with a wide belt, forms a ravishing toilet. Some of these taffetas are decorated with little silk cords—that is to say, the plain skirt laces down the front with silk cords—finished with fancy pompons of silk, the bodice, of course, being treated in a like manner.

In Blue Crepoline. A crepoline gown recently shown was of pastel blue, with the Paris shade of lace. The skirt was prettily gauged on the hips to bring it to the orthodox close shape, while the separate flounce

Lavender in the French List. Old-fashioned lavender perfume has come back to favor. It appears in the list of French extracts and sachets and it is also used on artificial flowers made in Paris.

A Stylish New Shirt Waist. The Duchesse closing is the characteristic feature of a stylish new shirt waist that may be made either with or without its additional straps and belt and short postillon tabs.

Misses' Jacket. Loose jackets, in box style, are much in vogue for young girls and make ideal cool weather wraps. They slip on and off with ease and being loose admit of an additional under wrap when the weather demands. The season's display shows them in tan, covert and black cloth, in silk interlined and in cheviot. This May Manton model is adapted to all materials, but as shown is of tan cloth stitched with cuticell silk.

The jacket includes loose fronts and half-fitted backs, that are joined by means of curved under-arm gores, and closes at the left side in double-breasted style. The sleeves are in bell shape and fit smoothly at the arms-eyes. At the neck is a deep turn-over collar.

The quantity of material required for

the medium size is three and three-quarter yards twenty-one inches wide, two yards forty-four inches wide or one and a half yards fifty-two inches wide.

JACKET FOR A MISS.