

For Every Woman According to Her Needs



A French version.

IT BEGAN in a fashionable boarding school, situated out in a little country town—his trick of wearing sunbonnets as shade hats. It wasn't the prin blue and white checked thing our grandmothers knew under the name of sunbonnet, though, but something as radically different as the new woman's herself.

Some one of the "lesser geniuses" evolved it—incidentally she happened to be a girl not overly blessed with much of a world's goods, she had a flowered dimity, and having no morning hat (except a sad one that, of course, didn't suit as to style), from sheer necessity she took some of the same dimity, made it up over an interlining of stiff muslin into a fetching little bonnet that only remotely suggested a sunbonnet.

Strings it certainly had, and a little full cape that came from the full hood, but the front part was made with a very delicate lace that framed it high above her face and let it droop into the prettiest possible curves. It wasn't so concealing as the old-fashioned kind, either—the kind certain homely posies have rung of, which only allowed an occasional tantalizing peep at a pretty face demurely hidden in its depths.

Her sunbonnet made a sensation among the girls, who began to copy, and to ask her to copy, the style for them in a little while it became the fashion

to wear these pretty little bonnets on the long country walks and drives.

Her talents rose to meet the demand (and at the same time, small fund in her purse grew); one idea after another came into her mind; she worked rapidly, and soon sunbonnets, out over a dozen different patterns, blossomed out.

White ones, with adorable frills of exquisite embroidery, prim little pink or violet checked gingham, made with narrow box-pleated ruffles; sheer pianos and organdies and swisses, made over the palest shades of colored lawn; she even took old leghorn hats with flapping brims, cleaned them, cut the crowns out and substituted full, puffed crowns and strings of a soft pale color. Sometimes she tucked the brims up in front—when they were too soft to droop becomingly—with a flower that toned in with the material she used for the hood.

The idea spread—as ideas do—until keep plenty of sunbonnets are used in the country and mountain places and at the seashore.

But the fashion of wearing them goes by fits and starts. Through the suburbs of one city dozens of them will be worn, while about another city not a sign of one will be seen.

There's even a French version, of the exquisite little touch of coquetry that somehow creeps into everything French; and another sunbonnet idea is

all of soft pleatings and batists and tiny lace edgings—lingerie principles applied to sunbonnets with the quaintest effect in the world; there's a huge garden hat, turned into a sunbonnet dressy enough for a garden party; and the big leghorn hats with the backs turned up flat, trimmed with ribbons and a tiny

bouquet of field flowers, or roses, are the most picturesque and loveliest of all.

But piece bags are being ransacked for the splendid big pieces left over from summer dresses—pieces too big to throw away, yet apparently without a use. They're just right for these quaint bonnets.

The picturesque leghorn

Stylish enough for a garden party

A lingerie sunbonnet!

To Wash Kid Gloves

IN WASHING kid gloves—the kind that can be washed in soap and water—don't make your rinsing thorough enough to get out every particle of soap.

It is a good plan to wash them carefully, and then to rinse them in clean, hot water, so that a little of the soap is left in to keep the kid soft.

When the pin is pulled out, your button will pass through the buttonhole without puckering the material directly under it—the extra length of the stitches gives it room.

And if you want to make it very strong, wind your cotton several times around the threads between button and cloth.

A Button-Sewing Trick

IF YOU'VE never tried sewing buttons on over a pin try it. You'll never sew them on any other way, especially for shirt waists and underclothes and children's clothes.

Lay the pin across the top of the button and take your stitches over it, pushing it around when you come to take the cross-stitches.

NEW HAMPERS FOR THE SOILED CLOTHES

THOSE three-sided hampers for soiled clothes find a ready corner in many a room where the more usual square or round hamper would be unsightly, and take up too much room. The outer side is rounded, and so holds just a little more than could be got in if it were flat, yet it makes no appreciable difference in space.

Strongly built things they are, with heavy whites woven in and out and twisted around heavier uprights at the corners. The lid fits snugly, and even the hinges are strong.

Of course, a dozen other shapes come for this corner or for that; some narrow and long and high, some broad and squat and some as round as a barrel. But the three-cornered ones are least in the way. Heavy rings act as handles and make it easy to move the basket about.

If you are going away for the summer, tuck a big laundry bag into your trunk; it is a mighty convenient thing. For soiled clothes take up so much room, and you're rarely blessed with too much room boarding.

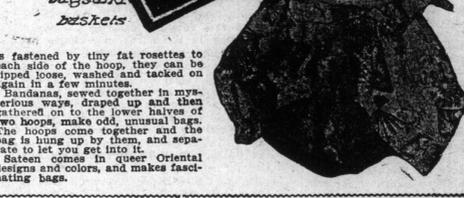
Make it of linen, or of cretonne or chamois—color that doesn't soil easily, and a material that does up well; and make it the easiest way, just a big bag stitched around three sides and finished with a drawing-string and a heading at the top. On the back sew three or four strong rings, or loops, to hang it up by.

Some of these big bags are made with a deep slit running from the casing down the centre about half way. This does away with the necessity of loosening the drawing-string and pulling it up again every time anything is put into the bag; and this sort of a bag is more satisfactory if, instead of a drawing-string, the top (with the heading left to stand up above) is gathered on to an inch-wide strip of board.

The smaller bags, for handkerchiefs and collars, and the little things sure to get lost or overlooked if put in with the larger lot, can be made in dozens of ways, all of them pretty.

The most satisfactory kinds are gathered on to small wooden hoops (embroidery hoops) which keep the tops always open and ready to drop things in.

Made of linen and embroidered with a flower or two apparently carelessly thrown on, hung from a ribbon, which



Laundry bags and baskets

THE CARE OF MUSICAL INSTRUMENTS IN SUMMER

THE diseases of pianos and musical instruments are difficult things to cure, and the simplest things in the world to prevent, when you realize that changes in temperature are responsible for most of them and guard them accordingly.

People who are closing their houses and going away for the summer almost never leave a piano fully protected against dust and moths, which often do great damage. And people who stay at home are as careless.

When you are going away, go over the piano carefully with a soft brush, using strings and felts and every part you can reach with a brush that is used to disturb the delicate bits of mechanism which are part of even so solid and bulky an instrument as a piano.

Make a little muslin bag and fill it with the good, old-fashioned gum camphor; and, if the piano is an upright, hang it inside the case, where the odor will penetrate to every corner and protect the bits of felt on the hammers and here and there throughout the whole piano. If it is a grand piano, lay the little bag on the iron plates inside and close the lid down.

Over the keys lay several thicknesses of white tissue paper before you close the piano entirely, not only as a further protection against dampness and insectoid particles of dust, but to help keep the keys white; for piano men say that the dark cover down over the keys for a long time tends to yellow the bits of ivory.

Under the lid, too, in over the strings, lay newspapers; and cover case and all up with linen cover—or, best of all, with a rubber cover, flannel-lined.

So much for getting the piano ready to leave for the summer. As much importance should be given to it at the end of the summer, when you open up your house again. Starting up a furnace fire full blast and letting the room the piano

is in be subjected to unusual heat for a day or two, is bound to cause trouble, although it may be apparent only in dull tone and in the instrument's being hopelessly out of tune. But it may result in a cracked sounding-board, which will make a rattle in the piano every time it is played on, or in an occasional string's breaking.

An even heat—not too high a temperature—should be kept up for several days before the full heat is allowed in the room where the piano is kept.

Look out for the proper placing of the piano—don't put it near an open grate or under a radiator, nor by a window that is usually kept open. Both heat and cold draughts affect sounding-board and strings and a dozen other parts.

For violins and the rest of the stringed crew, keep them covered. A fine violin should be kept in its case, covered with a silk cloth. Some musicians have a small bag made of heavy silk to slip the violin into before putting it in the case.

Don't stand violins on end in a closed room; if the piano is in a corner of the room; there are draughts along a floor, and musicians say that

they cause no end of trouble.

Lay it flat upon a table, whether it be in or out of the case. And don't, whatever you do, leave a violin—good, bad or indifferent—exposed to dampness. It may only result in a dulling of the tone; it may actually affect the glue. Leave the strings kept up; they may break, but they probably won't, and violinists feel that the instrument keeps fairly well keyed up.

Mandolins, on the contrary, should have the strings loosened, and should, of course, be put where dampness cannot get at them. And don't hang mandolin or banjo, or any of the other stringed instruments, on a wall directly against a chimney, which is actually often done.

Warping and softening the glue are among the outward and visible signs of a falling off of the musical quality that is the life of good instruments.

Wisteria makes a splendid leafy porch-screen all summer, and will grow up from the ground below; and in spring it frames an ideal corner with its drooping Japanese blossoms and its delicious perfume. Honey-suckle blooms all summer; and the climbing roses, with their clusters of red or pink-tinted blossoms, are the loveliest of all; while nasturtiums grow in the most barren of soil, in the most cramped quarters, and bloom again and again, gorgeous orange and yellow and maroon flowers.

Even the pot-plants should grow well if you give them plenty of water every night, after the sun goes down.

THE OUTSIDE SUMMER "ROOM"

THE woman who has to stay in town all summer is a mighty fortunate individual if she happens to have a back porch on the second floor of her house.

That porch should be turned into an outdoor room, and used as the family living room. Things can be left there with comparative safety, unlike the usual downstairs front porch; and it is possible, too, to have it almost as private as a room.

Fit it up as comfortably as you can—spread a rug down—the kind a sudden shower can't hurt; swing a hammock across one corner; put a tea-table in one corner, and have things so conveniently arranged that it is very little trouble to get any sort of cooling drink ready at a few moments' notice.

Of course, you want porch-screens, which, fortunately, can be had at trifling cost; and a steamer chair is a most comfortable sort of affair to lounge the most heated part of the day away in.

Have plants about, even if you have a prejudice against confining growing things in pots and boxes. But it's better to have them that way than to miss the little artistic touch they give to the tinnest of porches. And have vines growing up the posts—vines that bloom, if you can, although any kind is good.

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SHOES FOR THE SUMMER GIRL — A PAIR TO FIT EVERY OCCASION

A FEW years ago every woman who went in for athletics included at least one pair of outing shoes in her summer outfit. But no matter how many pairs she had, they were all variations on the same theme—that was used for tennis was used for almost every other sport, except, of course, for riding.

With the more general increase of outdoor sports came increased demands for a different shoe to wear for each kind of sport, until the result to-day is an array as varied as the slipper collection of a debutante.

The woman who is an enthusiastic hunter has boots which lace high—perhaps almost to the knee—she wears instead boots of the usual height, but

made of heavier leather (waterproof, of course) than she wears "in civilization," and further protected by "puttees," queer stiff leather legging-like things that fasten with a strap wound around diagonally and buckled.

The prettiest golf shoes are just come out, made of buckskin, in the deep, rich tan that nothing but buckskin ever comes in, strapped and bound and stitched on every part of the shoe where the least strain comes—which makes all the difference in the world in the keeping in shape of shoes that are constantly wet and dried. They have rubber soles, of course, not only to prevent your slipping in muddy places and to keep your feet dry, but for the rest they are in walking. So great a rest

are these rubber soles and heels that many women have their regular walking shoes made with them.

Golf shoes are all made with low heels—it's more comfortable for a long walk not to dispense with heels entirely.

High golf shoes, made exactly on the same style as the low ones, are stunning, and much more satisfactory not only for women who have weak ankles, but to relieve the strain which the long continuing at play makes apparent. They're a little more stylish about them, too, than the low ones.

Of course, there are a dozen other sorts of golf shoes out. For everybody who does anything in the world of sports to-day plays golf. There are canvas shoes—canvas treated the new

way, which is said to prevent the stretching out of shape, which has been unpleasantly characteristic of canvas shoes—and canvas braided with leather, all in the same tone of tan or white or black. Neither black nor white is so satisfactory as tan, which doesn't have to be cleaned, and yet always looks trim. But white is worn a great deal in spite of its propensity for soiling—following the fashion of white shoes set last summer.

And, besides buckskin and canvas and canvas and leather, there are calfskin shoes—a little less girlish as to style and satisfactory as to wearing qualities. But one of the heavy leathers is much to be preferred—over canvas and its kinds—for your ardent golfer trudges

through wet grass and muddy road alike. Riding boots are black usually, although there's a stunning style in russet that goes much better with the cool linen skirts most women wear in summer than black ones—there's less contrast between skirt and boots.

Even swimming (which includes bath-

ing) has its shoes—canvas, heelless and rubber soled, made with a little heavier sole than those of a year or so ago, and some of them are laced around the ankle with broad tapes.

The success and comfort of your outing shoes depend a good deal upon the care you give them. The softest, most perfectly treated leather won't stand constant wetting and careless drying without showing resentment in the form of stiffness.

Hunting shoes—boots, rather—should be kept well oiled. In "camp" guides regularly oil the soles of every one going on the trail, and it is a point well worth remembering if you're acting as your own guide. There is the usual thing to oil them every night—not just a little oil rubbed in, but

a generous coating allowed to soak in as a protection against the wet tramp of the next day.

Don't put wet shoes before a fire to dry—the heat steams out all the natural oils of the leather.

Buckskin you can't oil without matting down in the ugliest of ways the soft little nap. But if they are carefully dried away from heat and, if possible, blocked to dry on shoe-trees, they should soften with the next wearing.

In choosing shoe-trees be careful to get ones that fit the shoes—broader or narrower at the tips, as the case may be. It makes all the difference in the world in the shape; and in the wear, which depends a great deal more on keeping them in shape than would seem.



Canvas and leather for tennis. The most luxurious tennis shoes. Wear for forest boots. Brown buckskin is the newest for golf. Heavy calfskin for golf.

or hot water

SURPRISE enough—and

of the cloth,

SURPRISE

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RICHBUOTO.

ne 24.—The funeral ob- chane took place noon. Services at and the grave were H. A. Meek.

the late Wilmot yesterday afternoon. H. A. Meek held use and grave. The beautiful and the ded the esteem in Brown was held. ed his brothers, d Brown, Gilmour and family. The R. O'Leary, W. D. n, Fred Ferguson, B. E. Johnson.

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hippeg, St. John; phen, N. B.; C. D. B.; W. J. Deau, B.; P. P. Russell.