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What would it mean to you to have heat and dirt banished from your kitchen this summer—to be free from the blazing range, free from ashes and soot?

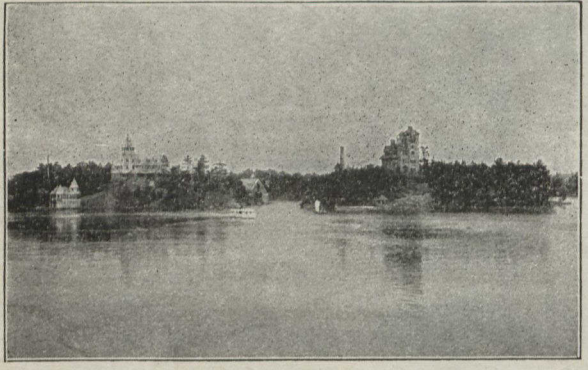
New Perfection
WICK-BLUE-FLAME
Oil Cook-stove

With the New Perfection Oven, the New Perfection Stove is the most complete cooking device on the market. It is just as quick and handy, too, for washing and ironing.

THE IMPERIAL OIL COMPANY, Limited
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It saves—YOU

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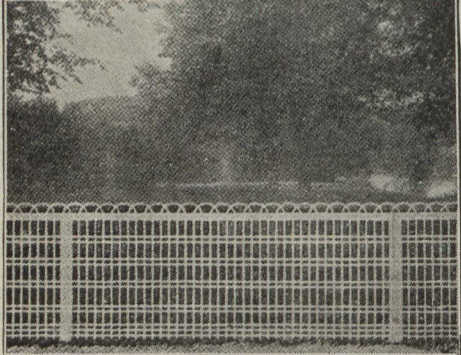
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WALKERVILLE - ONTARIO 13

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lace; for the panner will be needed $3\frac{1}{2}$ yards 27 inches wide or $2\frac{1}{4}$ 36 or 44 inches wide, with $\frac{1}{2}$ yard of silk for bands and $3\frac{1}{2}$ yards of lace; and for the foundation skirt, 3 yards 27 inches, or $2\frac{3}{4}$ yards 36 or 44 inches wide.

The pattern of blouse, 7218, is cut in sizes from 34 to 40 bust measure; of skirt, 7434, in sizes from 22 to 30 waist measure.

Over-blouses of taffeta, worn with lingerie gowns are amongst the smartest of all things this season. All sorts of pretty colors are used for their making, and they are extremely attractive and very generally becoming. The one illustrated is perfectly simple, closing at the shoulder and under arm. It includes a peplum that can be adjusted at either the higher or the natural waist

for the foundation skirt, 3 yards 27 inches or $2\frac{1}{4}$ yards 36 inches wide, to make as illustrated; for the band attached to the lower edge will be required $\frac{3}{4}$ if a yard 27 inches wide.

The patterns of waist, 7335, and of guimpe, 7292, are both cut in sizes from 34 to 42 bust measure; of skirt, 7431, in sizes from 22 to 30 waist measure.

The Lace Blouse

A GREAT richness is given many of the separate blouses this season by a lavish use of heavy laces. One model shows an effective combination of Venetian and Irish lace. The shallow yoke which continues in a panel down the centre-front is made of this



Blouse Pattern No. 7218
Skirt Pattern No. 7434

Over-Waist Pattern No. 7335
Guimpe Pattern No. 7292
Skirt Pattern No. 7431

line. The guimpe beneath is a simple one, with the kimono sleeves that are general favorites. The tunic, or upper skirt, is straight, consequently, it suits flouncing and bordered materials peculiarly well; but it can be made from plain material trimmed with equal success. In this case, the tunic is arranged over an entire two-piece skirt, but, if liked, this underskirt can be omitted and a straight band stitched to the tunic beneath the lower edge. The skirt as well as the over-blouse can be finished at either the high or the natural waist line.

For the medium size, the over-blouse will require $1\frac{3}{8}$ yards of material 21 or 27 inches wide, or $1\frac{1}{8}$ yards of material 36 or 44 inches wide; for the guimpe, $4\frac{1}{2}$ yards 18 inches wide or $1\frac{3}{4}$ yards 36 or 44 inches wide; for the tunic, 2 yards of flouncing 38 inches wide; and

lace. On each side of the yoke, and veiled by the Venetian lace, taffeta shading from light to deep primrose is introduced. Irish lace forms the Eton jacket effect which hangs loosely over the girdle of black taffeta. At the left side are a bow and ends of black and primrose taffeta, and in the centre-back this combination is used for a small bow, below which hang two short positions of Irish lace. The sleeves are entirely of the Venetian lace and are straight and loose without a cuff.

A blouse far removed from the shapeless lace waist of yore is shown in one of the smartest shops. The patterns of the heavy and baby Irish lace, of which the waist is made, show to advantage over a lining of fine black net. A deep V back and front and on the top of each sleeve remains unlined, and so gives a pleasing contrast. The pointed,