

The Newport Dancers' Gazette

Newport Vintage Dance Week
Editor: Katy Bishop, the Commonwealth Vintage Dancers

Volume X, Number 1
June, 2003

Newport Vintage Dance Week 2003

The dates for Newport Vintage Dance Week 2003 are August 11th to 17th. Plans are underway for an exciting and event-packed week. The dance week will once again be held on the campus of Portsmouth Abbey School. The Astor's *Beechwood* will host the 1890's ball, the mid-19th Century ball will be at the *Rotunda Ballroom* and the formal dinner and Ragtime ball will be at *Glen Manor House*. Live music for all three evenings will be provided by the *New River Dance Orchestra*.

Some perennial favorites, as well as new teaching staff, will be joining us this year. We are delighted to welcome back Patri Pugliese and Richard Powers, we are also looking forward to the return of Bob and Idy Thomas who will be teaching dances of the 1920's. We are also pleased to welcome Susan de Guardiola to the Newport teaching staff this year. She will be teaching Regency Era dances. Look inside for more details about what each instructor will be teaching!

Voyage to the Orient Fancy Dress Ball

The theme for the 2003 Turn of the Century fancy dress ball will be *Voyage to the Orient: Celebrating Admiral Perry's Voyage to Japan*. Once again, *Smoke and Mirrors (and friends)* will apply their magic and transform the Abbey Auditorium into an exotic trip to an Oriental destination. We invite you to join Commodore Perry as he sets sail from Newport in 1853 on a voyage of discovery that leads him to Japan. This will be an informal evening of dancing and merriment featuring recorded music from the 19th and early 20th centuries.

**For Further information on the Dance Week
or vintage dance please contact
The Commonwealth Vintage Dancers:**
on the web at: www.VintageDancers.org
e-mail: Info@VintageDancers.org
phone: Hannah Roberts Artuso (781) 662-8344
or Patri Pugliese (781) 396-2870
or write: CVD, c/o Katy Bishop
P. O. Box 9, Nahant, MA 01908

I Can't do a Thing With it

Costume Workshop: Hairstyle How-Tos
2-4pm, Monday, August 11 (*please note day and time!*)

Are you stumped when it comes to creating the perfect period hairstyle? This workshop is for you. Katy will illustrate the basic hairstyles that were fashionable during the 19th and early 20th Centuries as well as short-cuts and products that she has found useful. She also welcomes participants to share their secrets, successes and horror stories. So even if you don't have three feet of hair like Katy, you can create a period hairstyle with a little ingenuity, lots of hair gel and a dash of subterfuge.

Please feel free to bring along your own hair brush, accessories, products and tips. We hope this will be a hands on seminar! For more information please e-mail Katy at: Katy@VintageDancers.org



Exotic Evening Wear on Display at Rosecliff

Exotic Evenings: Eastern Influence on Western Dress is the theme of the 2003 costume exhibit at Rosecliff, the 1902 Gilded Age mansion in Newport, Rhode Island. The show's focus is on the use of exotic fabrics, prints, and design in evening wear from the collections of The Preservation Society of Newport County. The exhibit will run from April 12 through November 14, and will feature 17 costumes ranging in date from 1865 to the 1990s. Many of the pieces featured are Near Eastern or Oriental in theme by western designers who were looking East for inspiration. These are interspersed with actual Oriental robes and an Indian sari.

Dance Week Volunteer Jobs

There are a tremendous number of details to be attended to in order to make a week such as this a success. We accomplish this feat by asking each participant to assist CVD members at one or two events during the week. With everyone pitching in, no one has to devote a major amount of time attending to these tasks, and the disruption to everyone's dancing pleasure is minimal. There will be a sign-up sheet at registration.

For three of the evening events — The Astor's *Beechwood*, *Rotunda 1860's Ball*, and the *Fancy Dress Ball* — we will ask several volunteers to arrive thirty minutes early for refreshment set-up, and others to stay afterward for clean-up. We will need people for set-up and clean-up help at the daily teas, as well as at the Swap & Sell. Assistance with the sound system will be needed throughout the week. And, later in the week, some of you may want to help the decorating crew transform the auditorium to celebrate Perry's voyage to Japan.



Peterson's Magazine, September 1869

DANCE WEEK STAFF

Hannah Roberts Artuso, Conference Coordinator, is the Artistic Director for the Ragtime Era for The Commonwealth Vintage Dancers of Boston.

Martha Griffin Was introduced to vintage dance on Valentine's Day in 1987 and quickly fell in love. Dancing since the age of six, Martha has extensively studied modern dance techniques, as well as ballet, jazz and tap. She has explored various social dance forms, though vintage has always held a special place in her heart. As assistant director of Polite Society, the performing troupe of the Vintage Dance Society in CT, Martha taught, choreographed and performed at many events.

Susan de Guardiola is the director of the Elegant Arts Society, a group recreating social dances of the early 19th century and other historical periods. She teaches regularly in New York City as well as at workshops and balls across the U.S., covering periods ranging from 15th through the early 20th centuries. At Newport, she will share her research into the dances of early 19th century England and France.

Richard Powers is an instructor and dance historian on the Stanford University dance faculty, as well as director of the Stanford Vintage Dance Ensemble. Founder of the Flying Cloud academy of Vintage Dance in Cincinnati, OH, Richard is one of the best-known experts in historical and social dance. He has taught workshops across the U.S. and abroad. Richard has choreographed for dozens of stage productions and films.

Patri J. Pugliese has researched and taught 19th century dance at a variety of workshops and dance weeks for over 20 years. He is founding director of The Commonwealth Vintage Dancers and was a founding Member of the Board of Directors of the Society of Dance History Scholars. He is also well known for his dance, sabre and bayonet instruction at Civil War reenactments. **Barbara M. Pugliese** will assist Patri in the teaching of 19th century dance steps.

Bob Thomas, along with his wife **Idy Codington**, are creators and dancers of *Roots of American Dance: 1850-1940, the African-European Synthesis*, a show seen by over 50,000 school children. Together, Bob and Idy are also known as *The Kamikaze Jitterbugs*, having performed with the Boston Pops Orchestra, The San Antonio Symphony Pops, The Artie Shaw Orchestra Asia tour, and at the Newport Jazz Festival. They can be found at www.bobethomas.com

To submit information to the Gazette, make suggestions, or to put your name on the Gazette mailing list please contact Katy Bishop at Gazette@VintageDancers.org or write: Newport Gazette, c/o Katy Bishop P. O. Box 9 Nahant, MA 01908 or visit the web at: www.VintageDancers.org

WHAT THEY'LL BE TEACHING THIS YEAR AT NEWPORT

We have the scoop on the latest, most up-to-date steps our instructors will be teaching this year!

Richard Powers

Richard will be teaching Mazurka variations in the Intermediate/Advanced Nineteenth Century Dance class. He has described the class as including some very useful mazurka styling, details and variations rather than specialized choreographies. He will also include improvised mazurka, as admired by Cellarius in 1847. This will include personal variations in footwork and figures which a set leader can spontaneously lead.

For the Twentieth Century Specialty Dance class get ready to welcome back some Vintage Dance favorites; Richard will be refreshing our memories by reintroducing some of his most popular dance sequences from the past including the Maxixe (both versions if time permits) as well as the Persian Gardens Tango, the Rio Tango and Castle Walk.

Martha Griffin

In the Beginner/Intermediate Ragtime Dance class Martha will be teaching Ragtime dance basics. This class will be an invaluable introduction to Ragtime dance. She will focus on the One-Step, Foxtrot and Tango: the core dances of a Ragtime repertoire. She will be using some sequences and will give instruction on leading and following. Undoubtedly, by the night of the *Glen Manor* Ball, everyone will be flying across the floor to the lively Ragtime tunes.

Patri Pugliese

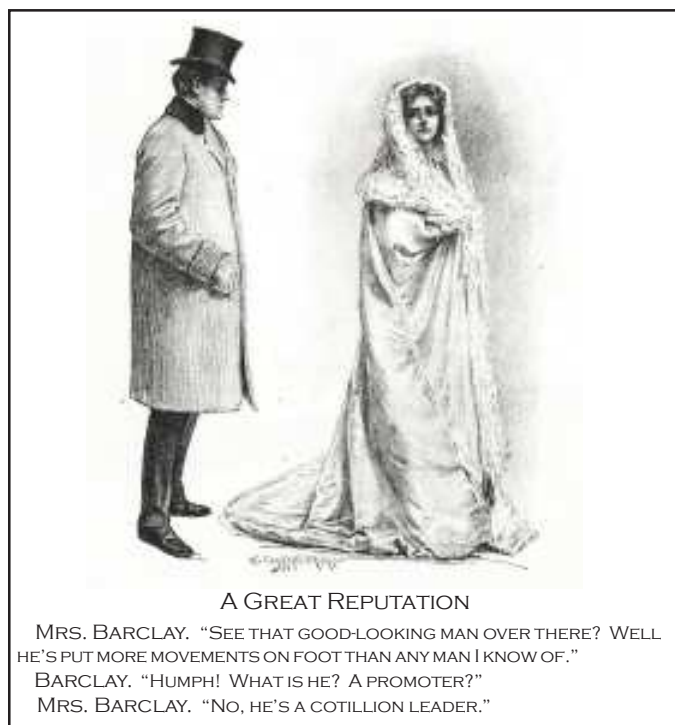
The Beginning/Intermediate Nineteenth Century Dance class will be taught by Patri J. Pugliese, assisted by his wife Barbara. The class will present a modest selection of basic dances of the nineteenth century such as Waltz, Polka and their variations, paying special attention to the details that give these dances their particular nineteenth century flavor. More experienced dancers will be given opportunities to learn some more challenging variations including reversing of direction of select steps. Some attention will also be given to Quadrilles and Contradance figures and the usually ignored details involved in performing these figures in the nineteenth century style.

Bob and Idy Thomas

Bob and Idy will be teaching the Intermediate/Advanced Twentieth Century Dance class: as a special treat they will be covering dances of the 1920's. Bob, with the assistance of his wife Idy, will teach the Black Bottom at Newport this summer. "Whenever Idy and I meet someone who danced back in the 1920's, it's the Black Bottom they'd talk about, their eyes all sparkling with enthusiasm!" Bob said. Bob and Idy will teach the unique steps from the Black Bottom including a lot of classic Charleston steps found in the dance. "It's got great steps like the Shoe Shine and the Turkey Buz-zard," said Idy. "It's one of our favorite dances."

Susan de Guardiola

It was the age of Jane Austen and Lord Byron, Nelson and Napoleon. Many of the most popular dances of the nineteenth century entered the upper class ballroom in the period of political and cultural ferment in Europe from the late eighteenth century through the opening decades of the nineteenth. English and French manuals of the 1810's and 1820's describe the steps and graceful "attitudes" of the simplest early waltzes as well as the elaborate steps and figures of the early quadrille and the Regency country dance. Susan will teach these forms and a selection of steps and figures in the "Nineteenth Century Specialties" class.



A GREAT REPUTATION

MRS. BARCLAY. "SEE THAT GOOD-LOOKING MAN OVER THERE? WELL HE'S PUT MORE MOVEMENTS ON FOOT THAN ANY MAN I KNOW OF."
 BARCLAY. "HUMPH! WHAT IS HE? A PROMOTER?"
 MRS. BARCLAY. "NO, HE'S A COTILLION LEADER."

BOSTON AREA DANCE EVENTS CALENDAR

SUMMER AND FALL 2003

12th Nahant Victorian Day, 1860's Ball and Victorian Tea

Sponsored by Vintage Victorian, CVD and the Nahant Historical Society

July 12 and 13, Nahant, MA

Dancing will take place, Saturday July 12, at the Nahant Town Hall, 334 Nahant Road, Nahant, MA. Live music to be provided by *Spare Parts* and ball direction by Dr. Patri J. Pugliese. Formal or semi-formal attire is requested, attire of the period (1850's and 1860's) is encouraged. A Victorian tea will take place on Sunday the 13th, at the home of Ben and Katy Bishop. For further information contact Katy at: (781) 593-3038, e-mail vintage@shore.net or view us on the web at www.VintageVictorian.com

16th Annual Newport Vintage Dance Week

Monday August 11th to Sunday August 17th

Newport County, Rhode Island

Sponsored by The Commonwealth Vintage Dancers

A week of dancing amid the splendors of the Gilded Age in Newport, RI, at Portsmouth Abbey School. Dance instruction in ballroom dances of the mid 19th century (1860's), late 19th century (1890's) and the Ragtime era (1910's). This year we will also be offering classes on dances of the Regency era (early 19th century) and the 1920's. Teaching staff includes Richard Powers, Patri Pugliese, Martha Griffin, Bob & Idy Thomas and Susan de Guardiola. The schedule includes dance classes each day, for both beginner and more advanced dancers, as well as teas, outings and formal Balls in spectacular mansions. The theme for this year's Fancy Dress Ball will be *Voyage to the Orient: Celebrating the 150th Anniversary of Commodore Perry's Voyage to Japan*.

CVD 20th Anniversary Ragtime Ball

Saturday, October 25

Dedham, Massachusetts

Sponsored by The Commonwealth Vintage Dancers

CVD is sponsoring a gala 20th Anniversary event to be held at Endicott House in Dedham, MA — just minutes off of route I-95 south of Boston. The mansion has elegant ballrooms, a gourmet chef and lovely guest rooms; the estate is situated on spectacular grounds. The Ball is \$30 per person, the dinner is an additional \$35 per person (for a total of \$65 per person; sorry, you cannot attend the dinner without the ball). A limited number of guest rooms are available on the Endicott Estate (at \$125-150 per night), there are also many other hotels nearby. Live music will be provided by *The New River Dance Orchestra*. For further information visit our website: www.VintageDancers.org/indicott.html or Endicott House's website: <http://www.mitendicotthouse.org/> or contact Hannah Roberts Artuso at <Info@VintageDancers.org> or call her at 781-662-8344. We expect this event to sell out so make your reservations early!

Vintage Tea Dances

Second Sunday Afternoons November through April 2003-2004

Sponsored by Eclectic Enterprises, West Newton, MA

Eclectic Enterprises presents a Victorian and Ragtime Tea Dance series, with recorded music and a mix of teaching and dancing. Dances will be held at the Parish Hall, First Unitarian Society of Newton, 1326 Washington St., West Newton. Light refreshments will be served. Beginners especially welcome. For more information contact Michael Bergman, (617) 964-7684, eclectic@mit.edu

October! What magical pictures the very word conjures up! The wondrous beauty of the gold-brown woods, the lazily curling smoke, the laden vines, the ruddy orchards! What a marvelous time is autumn—the very sunset of the season, so to speak. And, to

get down to earth, the time for a much-needed overhauling of the wardrobe. Just as the cooler weather is being welcomed, New York's fashionable set begins to return to the city. Theaters and concerts are soon in full blast and the gay night life of the metropolis gradually reaches its height. And that means a careful inspection of one's full evening-dress suit. In metropolitan centers, and particularly since the popularity of the modern dances, opportunities for seeking night amusement have increased enormously, and men who have never paid much attention to their clothes are now everywhere seeking for scrupulous correctness in evening wear.

The dancing craze, more than any other one thing, is responsible for this. A man becomes more conspicuous when dancing than he is usually accustomed to, and of course has no desire to be the target for critical comment from spectators. Hence the numerous inquiries at the stores for "the right kind of shirts; the correct pumps; the right waistcoat," and so on. I have heard queries like these from men who once prided themselves on their democratic independence by refusing to put on a dress suit at all. Surely evening dress has come into its own at last. The design shown on this page may be considered as reflecting to-day's mode in every detail. It is smart, trim, plain and conventionally correct. No man should ever allow himself latitude in connection with his evening clothes. Conventionally correct and simple should be the only effect desired. A man may be permitted to express his individual preferences regarding almost anything he wears, but when it comes to evening clothes let him conform readily to established conventions and avoid the freakish or unusual. Full evening dress is one thing in which a man either looks his best or his worst, and in wearing it every man would do well to adopt the new slogan of the railroads: Safety First! Follow recognized standards and do not attempt originality where formality is the desired end.

Fashion now permits a black *silk* waistcoat to be worn with full evening dress, although most men give preference to white linen or cotton. It is a strange vagary that, although a black silk waistcoat is considered good form, a black waistcoat of the same material as the coat itself is not allowable under any circumstances. I discussed the question of the correct shirt to be worn with evening dress so thoroughly last month that I need not say anything more just now on that important subject. The collar worn with full evening dress may

Evening Clothes and Accessories That Are Correct

BY PETER TODD



be either a straight poke (like that illustrated) or a wing. The smartly dressed New Yorkers, and particularly of the younger set, give decided preference to the one shown on this page. And please remember that the double-fold collar is *not* to be worn with formal evening clothes. It is considered good

enough with a tuxedo, but a little too "careless" with a full-dress suit.

Frequently it is the amount of attention we pay or do not pay to details that makes us look well-dressed or otherwise. Take ties, for instance. A man may be correctly dressed from top to toe, and yet have on a necktie that puts everything else out of harmony. You may think that a white evening bow is a white evening bow and nothing more, but I would strongly advise my readers to pay as much attention to the selection of their evening ties as they would to the purchase, say, of their silk hats. Do not buy bulgy, thick, wide bows. Do not have them too long. Tie them yourself, of course, and in doing so draw them tight at the center to gain that trim neatness that is so desirable. It is really not difficult to tie your own bows properly. Have your wife, mother, sister, or someone else's sister show you how to do it. Most women are adepts at this sort of thing.

The correct gloves for evening wear are white kid with "self-stitching." Do not be persuaded to buy white gloves with black stitching as "something new."

According to the different occasions, you will need pumps, low patent shoes or button shoes to wear with your evening suit. Naturally you will wear pumps for dancing, and as a matter of fact they will be found correct for most occasions.

Socks should be black silk or lisle, although very dark blue makes a pleasant variation at times.

Study very carefully what the chart says regarding the wearing of jewelry. Beyond the merest necessities, such as links and studs, you would do well to wear no jewelry at all. The day for fobs, chains, diamonds, etc., has gone, and the less conspicuous you make yourself the more harmonious you will appear.

A high silk hat with a two-inch black band is correct nowadays for evening wear.

PETER TODD'S DRESS CHART					
Full Evening Dress					
Coat	Material	Waistcoat	Trousers	Hat	Shirt and Cuffs
Swallow-tail coat. Fairly high-waisted.	Black worsted, plain or fancy weaves. Collar and facing of black silk.	Single-breasted. White with U or V shape opening. Or Black silk.	Same material as coat. Broad bands at sides.	High silk. Two-inch black band.	Stiff bosom, single cuffs, white, plain or with pattern. Two studs.
Collar	Tie	Gloves	Shoes	Jewelry	Socks
Poke or wing.	Butterfly with round ends and small knot. Plain white or plique pattern.	Plain white kid.	Patent-leather ties, plain toe. Patent-leather pumps.	Single pearls, mother-of-pearl or white enamel. No watch-chain. If fancy suit-buckles are used they harmonize with links and studs.	Black or blue silk, black or white shetwo.

Dancing

IN giving a department of our magazine to the beautiful art of dancing, we have been careful to select such authorities not only as are considered the most fashionable, but who possess so much respect for their own art and the national taste that no over-free or ungraceful dance can find commendation in our pages.

The dance that cannot be witnessed and shared in by the most fastidiously refined, will never receive commendation here. With no decided national authority to depend on, taste has gone much astray with us, and a style of dancing has been introduced into our fashionable drawing-rooms, under French authority, that no American journal should encourage. The most refined among our readers may depend that our pages will recommend nothing that is not harmless as graceful.

One of the most popular dances introduced during the last few months in Paris, is the

VARSOVIANA, by Renousey, a beautiful movement resembling the Polka Mazurka. It is not likely to supercede the Polka, Schottisch, Redowa, &c., but will be a beautiful addition to our rapidly increasing repertoire of saloon dances. The time of the music is the same as a mazurka, with a strong accent on every second bar, for eight bars, and then the same accent thrown on each fourth bar, for 8 bars more—this accent on every other bar for 8 bars, and every fourth bar for 8 bars, is continued through all the music.

This is part of the first 8 bars with accent on every second bar.



Part of the second 8 bars with accent on every fourth bar.



Like all the modern dances, the lady begins with the right foot and the gentleman with the left, and it may be described without technical terms as follows:

Gentleman.

Slide left foot to the left.

Bring right against left.

Lady's Step-1st movement.

Slide right foot to right.

Bring left against right, throwing right out again.

Spring on right, turning half round.

Place left foot out with toe to the floor.

Wait in that position.

Slide left foot to left.

Bring right against left.

Spring on left.

Place right foot out with toe on the floor.

Wait in that position.

}	like the Schottisch.	1	} 1st bar.
		2	
		3	
}		1	} 2d bar.
		3	
		4	
}		1	} 3d bar.
		2	
		3	
}		1	} 4th bar.
		3	
		4	

These four bars are repeated—5th, 6th, 7th, & 8th bars.

Then follows Second Movement.

Slide right foot to right.

Bring left against right, raising right foot.

Hop on left.

Repeat this—2d bar.

Then first two bars of first movement—3d & 4th.

Then repeat the whole 4 bars with the left foot—5th, 6th, 7th, 8th. The changes of 8 bars are repeated throughout the whole dance.

The Gentleman's step is precisely the same, except in the succession of step, he dancing the bars in the following order:

First Movement.—3, 4, 1, 2.—*Second Movement.*—5, 6, 7, 8, 1, 2, 3, 4.

The attitude of the dancers, at the 2d & 4th, 6th & 8th bars of the first movement, and 4th and 8th bars of second movement, is shown in the cut above.



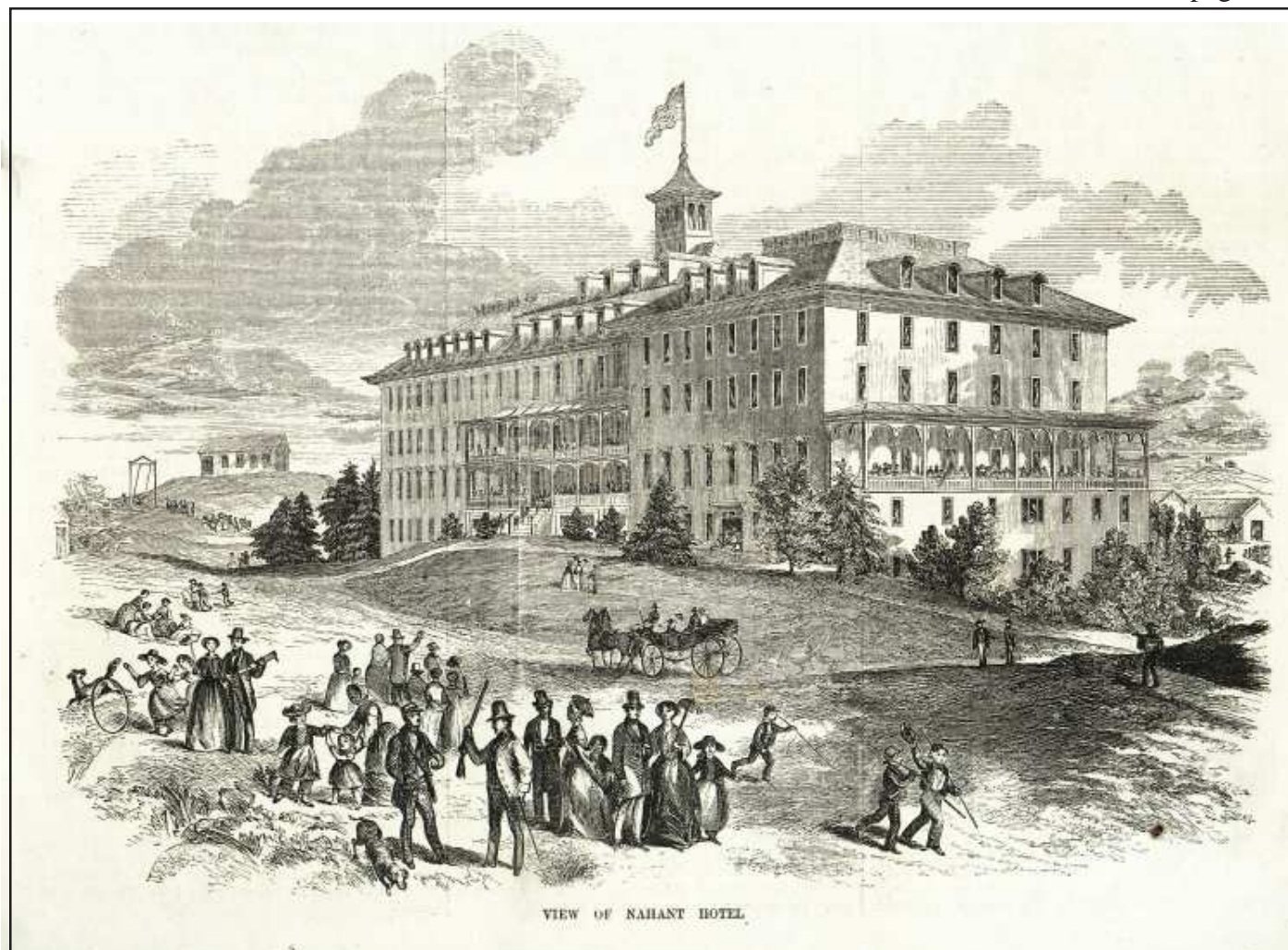
This dance may not suit many of our fashionable dancers, but will certainly please all whose ideas of dancing are correct, for the persons of the dancers must not be in such close contact as often may be seen. It is, however, a very graceful movement; and when a number are dancing it, all keeping at a modest distance from their partners, and pointing their feet precisely at the strong accented bar, produces a very pleasing and novel effect.

FRANK LESLIE'S LADIES' GAZETTE, January 1854



I. M. SINGER & CO.
HAVE AT ALL TIMES ON EXHIBITION AND FOR
 Sale at their various offices,
Singer's Unrivalled Sewing Machines,
Price of the celebrated machine, with two threads, needle and shuttle, \$100.
Price of the new-threaded machine, for stitching linen and other thin goods, \$125.
Large machines, for quilting linings, \$150.
Embroidering machines, \$125 to \$150.
 PRINCIPAL OFFICE—323 Broadway, New-York.
 BRANCH OFFICES—247 River Street, Troy, N. Y.—57 South 4th Street, Philadelphia.—47 Hanover Street, Boston.—159 Baltimore Street, Baltimore.—107 Elm Street Cincinnati.

FRANK LESLIE'S LADIES' GAZETTE, January 1854



VIEW OF NAHANT HOTEL

There are few watering-places in the United States more widely known than Nahant. Few strangers come to our metropolis, in the Summer season, without paying it a visit. It is almost like going to sea to visit the extremity of the peninsula, which pushes its bold front far out into the ocean, and breasts the Atlantic surges which dash continuously against its iron base. The brief voyage thither in the steamboat is one of the most delightful trips that can be taken. It gives new life to the feeble frame, to be wafted on the deck of the *Nelly Baker*, Captain Rowell, from the warm atmosphere of the inner bay to the gloriously cool surface of the open sea, and to see before you the long rocky peninsula dotted with pleasant summer residences, stretching far out from the mainland. But many give the preference to the land route; the drive across the beaches, with a fine level floor of sand for the horses' feet, and the rollers curving in incessantly on the seaward side, rendering it a most delightful excursion. Nahant is by no means an arid waste of rock and sand however. The variety of scenery comprised within its limits is a feature in which it has the advantage of most seaside resorts. Right in the centre of Nahant proper, where the surface sinks into a deep hollow, there is a green oasis of waving trees, and gardens, and flowers, and fruits, which is quite as rural as many a rustic dale a thousand miles away from the seaboard. Hence Nahant has for more than forty years been a favorite resort, and representatives from almost every state in the Union have been found here in the summer season. Hitherto the hotel has always been well patronized, but although well kept by Mr. Drew, it was not extensive enough for the accommodation of the public. Col. Stevens, of the *Revere*, so soon as he came into possession of it, enlarged and fitted it up throughout in the most sumptuous manner. It now possesses every requirement of comfort and luxury. It is provided with a costly apparatus for warming the apartments, so that now the guests are no longer obliged to take wing for the city so soon as there is an easterly spell of weather. Thus the season at Nahant begins early and ends late. The house is thronged with company, the table is liberally catered for, and within doors everything is as agreeable as the scenery is attractive without. Our representation gives a fine view of this pleasant hotel.

from *BALLOU'S PICTORIAL*, July 21, 1855

CLOTHES FOR THE SUMMER GIRL

SUGGESTIONS FOR A SEASON IN TOWN AND IN THE COUNTRY

BY GRACE MARGARET GOULD



No. 1739—Blouse With Collar
No. 1740—Plain Two-Piece Skirt



No. 1748—Waist With Gusset
No. 1750—Skirt With Tunic



No. 1733—Empire Waist—Low Neck
No. 1734—Empire Tunic Skirt



No. 1725—Low-Cut Straight Coat
No. 1726—Diagonally Seamed Skirt

To fit the scene! This should be the key-note of the Summer girl's clothes, whether she is forced to stay in town or whether she is planning a long vacation in the country. A few clothes rightly chosen may form a correct summer wardrobe, while many clothes wrongly selected will fail entirely to make the summer girl look smart.

Take a girl, for instance, whose vacation is to be spent in the country. There are one or two dresses that she must look upon as absolute necessities. She must have at least one costume correct in style and appropriate in every detail for outdoor sports. She must have one good-looking, up-to-date evening gown and a traveling suit that she can use on many occasions other than on the train. She will need, of course, simple morning dresses of wash fabrics, but she can get along with fewer than she first thinks, if she has a good supply of shirt-waists. However, the one thing she should bear in mind is that she must have the right clothes for the right occasion. For instance, it is much better for her to include in her wardrobe one extremely becoming, really exquisite, modish evening gown, and wear it, if she must, many times, than to have a number of less becoming and less appropriate-for-the-occasion clothes.

The girl who must stay in town during the summer must plan her wardrobe with equal care. In fact, she has a harder task than the girl who is off for the country, for her clothes must not only fit the scene, but they must help her to look cool, refreshing and dainty on all occasions.

On this page are illustrated some very good-looking clothes which are appropriate for both in-town and out-of-town wear. The girl who is off for her summer vacation will find useful suggestions in the first six costumes pictured on the page, while the four dresses shown toward the bottom of the page are the right clothes for the girl who must stay in town. The separate waists will be useful for either town or country wear.



No. 1691—Double Waist With Yoke
No. 1692—Gored Skirt With Band



No. 1747—Tailored Shirt-Waist
Sizes from 32 to 48 inclusive



No. 1717—Surplus Waist
Sizes from 32 to 48 inclusive



No. 1724—Waist With Revers
No. 1725—Skirt Tucked at Girdle



No. 1729—Short Bow Collar
No. 1730—Gored Skirt With Band



No. 1741—Pleated Waist
No. 1742—Skirt Bunched at Front



No. 1676—Princess-Waist Dress
Sizes from 32 to 44 inclusive



No. 1704—Double Waist
No. 1705—Skirt Open at Sides