

SOME ALL-BLACK COSTUMES

By Isabel A. Mallon



BLACK has never been given such a vogue as it now has since the day when Mrs. Manning, the poisoner, elected to wear a black satin gown on the scaffold. For awhile black of all materials, but especially black satin, was shown no favor; but as the years have gone on, as we have become better

educated in the art of dress, the beauty and style possible in black stuffs are thoroughly appreciated. The stuffs, that is, all the woolen goods, or the silk-and-wool mixtures, are liked,

SOME OTHER STUFFS

THERE are many women who do not care for the very heavy materials just described, and to them the fine black cashmere, or henrietta cloth, seems most desirable. Various qualities of each of these stuffs may be gotten, but there is one little advantage in buying a good quality of henrietta; in fact, I might almost say there are two. One is the great width, and the other, which is most important, is this:—and now my dear general woman I speak from experience—a good henrietta cloth may be worn and see the sun of two winters, then if it is good enough, that is, if it is perfectly whole, it may be ripped to pieces, sent to the scourer's, go through the cleansing process, and come out looking so exactly like new that you can buy new to go with it if your pattern is short, and the difference between the materials will never show. The cloth and the cashmere certainly make the prettiest house dress, and nowadays the women who study economy know that the house dress is the salvation of the street one.

AN EFFECTIVE HOUSE GOWN

THERE was a time when we were all very ready to scoff at the theories of the so-called aesthetic school; but now that the chaff has been taken from it, it is easy to see wherein much that was exaggerated can, when the nonsense is taken out of it, be really not only useful, but beautiful. The house gown is essentially economical, and there is probably no more becoming dress than one of soft, clinging black stuff with a smart girdle of jet, gold or silver, and decorations of either ribbon, lace or velvet as may be deemed most becoming. The house dress is not of necessity a tea gown, though it is often developed in that style. There are many women who do not care for tea-gowns, and who, while they wish for an easy-fitting dress, still desire one that has an air of close fit. A very dainty gown of this sort is after the style much affected by Mrs. Oscar Wilde, and in which she looks as pretty as the proverbial picture. It is made of black henrietta cloth, as pictured in Illustration No. 2.

The skirt is slightly full, of the soft flowing stuff, and has just sufficient train to add to its gracefulness. The bodice is shirred about the neck, a toby frill of chiffon outlining it. Just below the bust the shirring ceases, and the fulness is then confined at the waist line by a belt of black ribbon clasped just in the center by a curiously carved silver clasp. The shirring could, if one desired it, be regularly smocked, but I do not think this is as pretty as the very careful and close shirring. If it were wished, the back of this gown could have a double wattleau from the neck down, which would, of course, make a fuller train, but after all the plainer method is the more desirable for a dress rather than a gown.

ABOUT BLACK VELVET

THE gentlemen of olden times used to think that the height of elegance was reached when they wore black velvet coats, point lace ruffles, and sparkling steel buttons. That coat is almost duplicated to-day. The black gown has made the black velvet coat very popular, and certainly, when it is well cut, properly decorated and fitted, nothing can make a woman look better. The style of the cut tends to broaden the shoulders, the rich black pile of the material to make the skin and hair look brighter and glossier, and the length of the coat will give the slenderness of figure which is so much desired. A black velvet coat worn by Mrs. Kendal is typical of the style in vogue. It is shown in Illustration No. 1. The coat is quite long, being longer than the ordinary Louis Quinze, and yet it does not come to the knees as do some of the cloth coats. In front, the close-fitting jacket parts flare away to show a black silk waist-coat richly braided in gold. The sleeves are high on the shoulders, shaping to the arms, and have, as their finish, frills of fine thread lace. The collar is a high one, fastened just in front with a brooch in the shape of a gold hook and eye. Such a coat, or indeed any kind of a black velvet coat, may be worn with a silk, lace or wool skirt. It may be made as plainly as possible, may be trimmed or untrimmed, but must be as well-fitting as the hand of woman can devise. And every woman knows that the brain must also work for this result.



THE NEW BLACK VELVET COAT (Illus. No. 1)

but for more elaborate gowns black satins, brocades and silks are chosen. The brocades show very large figures on dull black grounds, and a French fancy is to have sleeves, waist-coat, cuffs and collar of a brocade upon which the flower is either of some bright color or else of gold or silver.

A very pretty costume of black brocade made in princess style has full sleeves of the brocade with tiny red roses upon it; the collar, which is a broad turn over one, is like the sleeves, and the slight drapery that goes over the hips, and ends in a sash at one side, is also of the silk brocade with a color. With this is worn a small bonnet of black jet with scarlet Prince of Wales tips tied on, with black ribbons at the back and front.

BLACK IN WOOL

IN WOOLS the heavy serges, camel's hair, broadcloths, cashmeres and merinos are oftentimes noticed. The last mentioned is of course very light in weight, and only suited for a house dress, but as it falls gracefully there are many who like it. What is known as a real India camel's-hair has long threads, apparently of hair showing thick upon its surface and looking absolutely white. But funnily enough, if you can raise one of these hairs you will find that it is as black as the black ground it rests upon. There are three qualities of camel's hair; one, light enough to look almost like cashmere, then a medium, then a heavy one. The heaviest will be chosen for out-door suits during the winter, and some most effective gowns are shown made up in this.

A HANDSOME BLACK DRESS

THE heavy black camel's hair is used for the costume shown in Illustration No. 3. The skirt is cut in the usual plain fashion, and has just a hint of a train, although it is intended for street wear. Around the edge is a two-inch border of black astrachan fur, and just above this is an elaborate braiding in gold and black soutache. The bodice is long, and has for an edge finish a deep fringe formed of strung beads, gilt and black alternating; above this is a braiding similar to that on the skirt. About the throat is a high turned over collar of astrachan fur, and the deep cuffs on the sleeves match. The muff is of astrachan, and the bonnet, made of a piece of the camel's hair, has on it a border of astrachan and stiff shaving-brush pompons in which some gold threads show through the black feathers. The gloves are black undressed kid. Such a costume would be pretty trimmed with jet after this fashion; or, if greater simplicity were desired, the fringe could be silk cord, the braiding done with the ordinary black braid, and not a glint of either gold or jet sparkling to relieve the sombreness.

A BLACK SATIN DRESS

THE fancy for black satin of the heaviest kind is increasing more and more every day. Full skirts of satin are worn with marquise coats of striped satin, a blue and black, red and black, pink and black, or yellow and black coat being proper adjunct to a black satin skirt. Of course, the costumes are only suited for visiting or evening wear, but they are extremely stylish. A very rich black



AN EFFECTIVE HOUSE GOWN (Illus. No. 2)

satin dress to be worn at the opera has a plain skirt with a slight train, the coat is of plain black satin with sleeves of black, embroidered in small gold dots, and a full jabot of gold lace extends down the entire front. The bonnet worn with this is made of gold lace and has black feathers, wired to stand up well, for its decoration. The gloves are a very light yellow undressed kid. The slippers are of black satin with tiny gold buckles upon them.

A quieter black satin toilette is combined with broadcloth, and is for street wear. The back shows full breadths of black broadcloth, but sensibly escape dragging the ground. In front is a deep tablier of black satin heavily bordered with cut jet and drawn up on one side under an elaborate jet ornament. The long deep coat is of the broadcloth, and the sleeves are full puffed ones with jet cuffs. The hat is a soft crowned one of black satin with a full brim of the black cloth; clusters of Prince of Wales feathers decorate it. This is an extremely stylish costume, handsome enough to be generally copied, and yet not very expensive.

WHY YOU SHOULD WEAR BLACK

WELL, of course, one of the numerous reasons is because it is almost universally becoming; then, too, it has a quiet, refined air that commends it to the masculine side of the world, and, after all, we women dress to please husband, brothers and sweethearts. However, in choosing your black, get the dull and sombre-looking if you are a blonde, and that which has some gloss upon it if you are a brunette, for these are the shades of black that will bring out the complexion of each the best. You think there are no shades in black? Go to a store where they have a large variety and just see how many different ones they can show you.



A HANDSOME BLACK DRESS (Illus. No. 3)

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon

MRS. MALLON will be glad to answer any question about woman's wear which may be sent to her by JOURNAL readers. She asks, however, that she be permitted to answer through this Department in the JOURNAL; though, if stamps are inclosed, she will reply by mail. Address all letters to MRS. MALLON, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.



JUST what to have for the heads of small people is always a question of importance to mothers. For baby girls this season, the most picturesque bonnets are made of soft bengaline or fine cashmere, shirred about the brim, having soft crowns and trimmed with a tiny bunch of ostrich feathers and high loops of ribbon, like aigrettes, fastened just on the top. These are regular picturesque bonnets and should be very large; they are at once pretty and keep the little head well warmed, something that is very necessary. Larger girls, those about five years, also wear large bonnets or felt hats tied down in bonnet shapes. A girl even larger than this may wear a very large felt hat trimmed either with ribbon or pompons, but it must not have too elaborate a look, and the younger the girl is the more certain must it be to have ribbon strings to tie it in place. Baby boys wear big Tam O' Shanter made of white cloth with a fancy band either of quilled ribbon or ostrich feathers next to the face; wide strings, having very often cloth ear tabs, are tied under the chin. All of these hats are pretty and becoming, and most of them can be made by the woman who is handy with her needle. The little girl's bonnets are made exactly like the gingham ones were last summer, and as the cloth is easier gathered into place it should be quite as effectively and as well made as was the one of cotton. Just remember that to keep the little head warm means a great deal; not only keeping it from all pains just now, but from a good many troubles in the future, so see that it is well protected from the winter winds.

THE gold chatelaine, which it is said, will supersede the silver one, has upon it first of all a small gold purse made of links joined together, and for a pendant a gold tassel; this is supposed to hold the money that is to be given to the poor; but it would seem wisest, when the number bought is considered, if the purse itself was sold and the money received for it donated to the worthy.

HAVING been educated to the advantages of silver belongings, we are now gradually learning the beauty of glass. The handsomest inkstands are those of very heavy cut glass, cut so they look almost like a block of ice with a very small silver cover on them. This may have on it a monogram or a crest, as is fancied.

THE woman who knows how to knit slippers has it in her power to give comfort to many of her friends. The knitted slipper with its comfortable lambs' wool sole, is not only desirable as a bed-room slipper, but may be worn in bed by an invalid or one who suffers from cold feet. They become specially valuable to those who travel much in sleeping cars where the draughts are many and chances for catching cold are more than merely many. In pink or blue wool, in bright scarlet or scarlet and brown these slippers are oftenest noted. A rosette or bow of satin ribbon that is in harmony, gives a dainty finish to them.

THE young lady who finds the stiff sailor hats becoming to her, should be satisfied with the one that is shown for winter wear. It is a very light snuff color, has a low crown and broad brim, and is worn well over the forehead; the felt is stiff and the brim is bound with brown galloon; a band of galloon is about the crown, with a stiff little bow concealing where it terminates.

THE fancy for ostrich feather fans seems to grow greater every season, and as they can be gotten to suit any costume, one is sure not to have an inharmonious toilette. The liking for absolute contrasts is shown in the latest feather fan; it is of black and gray feathers, and seems like a somber combination, but it is one upon which Dame Fashion has set her seal.

A PRETTY present for a busy woman is a white slate framed in gold with a pencil suspended to it. This hangs beside her dressing case, and upon it each morning she writes what she expects to do during the day, and she is a happy woman if she completes what she has set out to as her duty.

A NOVELTY in knives for dinner is that where the handle of each knife is of china, matching the dinner service. These knives are beautiful, if not durable, and would have to be used at a table where a woman is "mistress of hers though china falls," and would shudder at seeing a clumsy servant drop one of her much-prized knives and break the handle.

THE fancy which has arisen for wearing the watch on the outside of the bodice has created a demand for fancy watches. One of those shown is small, and has its case enameled to represent a purple pansy; another one, an open face watch, has a gold face with the figures and monogram in black enamel upon it. Pockets not unlike those made in men's waistcoats are noted on jackets and are intended to hold either the watch or one's loose change; they are a delight to the girl who likes to affect masculine belongings.

SHADED velvet ribbon is fancied for the pert little bows that are liked on the front of bonnets and little hats. The loops come forward and the two short ends, cut out in Vandyke fashion, stand up as pert as possible. A bow of this sort is sufficient trimming for a small felt bonnet, one of the capote shapes. It does not need to have strings to match it, for they should be of velvet of the same color as the bonnet itself. A dark blue felt has a bow of scarlet, while the ties are of blue velvet. A bonnet made for evening, but fitting as closely as the felt one, is of green velvet and has a bow of pink, while the ties are of green velvet ribbon. By-the-by, a new arrangement for the velvet ribbon straps is to bring them forward, cross them under the chin, draw them back and fasten them with a fancy pin well up on the back of the hair. This looks best when the hair is arranged high, as it takes away somewhat from what would be otherwise a bare look. Pins showing imitation diamonds, rubies, emeralds and sapphires are liked for fastening the straps.

A MONG the novelties in ribbons, one of pale yellow silk has a design of blackberries wrought on it, the berries themselves being formed of sparkling jet beads, while the leaves and brambles are of black silk.

THE stiff black ribbon velvet bow worn at the waist, in the hair or in the center of a low corsage, is made more attractive when it has a hollow circlet of Parisian diamonds just in the center. As nobody pretends that these are real, and they are only used to look pretty, there is not the same feeling that there would be in wearing what is often known as paste.

CLOTH petticoats of pretty shades are trimmed around the edge with pinked flounces rather scantily gathered; these are usually of two shades, as three flounces are used. On a brown cloth petticoat a pale blue will form the center flounce; on a black one a bright scarlet will be in good taste, and on a gray one a sapphire blue would look pretty. Silk petticoats are lined with flannel, not only to make them wear better but to give them greater warmth.

IT is seldom that a piece of jewelry becomes such a fad as the lovers' knot lace-pin, which this season is being produced with every conceivable assortment of vari-colored gems and enamels. Some are shown tied with Puritan precision, and others with reckless irregularity, the latter being the most popular, however. Diamonds, of course, are the prevailing stones for this oddity, but pearls and rubies, the latter representing the back or lining of the material that forms the knot, are considered more *recherché*, owing to their conservative and sober appearance.

THE great liking that has been shown for brooches shaped like hearts, like coronets, and like fleur de lis, has caused the appearance of a pin made of garnets where the heart is surmounted by the coronet, which has a fleur de lis background. Of course, this is merely all outline work. It is shown in many of the precious and semi-precious stones, and in brilliants makes a most beautiful pin for evening wear.

THE woman who is fortunate enough to possess a star or crescent of diamonds, or good stones imitating them, fastens it just now right in the front of her three-cornered hat when she wears it in the evening.

A VERY dainty handkerchief is one made of white crepe lisse and having for a border bright red strawberries and green leaves. The colors chosen are harmonious, and the work itself is so beautifully done that it is difficult to believe that the machine, rather than the needle, wrought it out.

FOR a large hat a large veil is required, and it is wisest in buying one to get a full yard to drape about your chapeau. Pin it just to the edge of the brim in front, and let the depth that comes over be drawn under your chin in soft, loose folds fastened at the back high up on the hat. These folds tend to give the soft effect desired by strings.

THE strings on large hats must be at least two inches wide and sufficiently long to be tied in broad loops and ends a little longer. On almost any hat such strings may be attached, and they can be either of black satin, gros-grain, or soft black velvet. Velvet is the most becoming, but the loops refuse to stay in position unless pinned, and the ribbon itself is apt to grow shabby. In times gone by ties decided whether what one wore on one's head was a hat or a bonnet, but now-a-days even Solomon himself could not solve this question.

THE heavy walking gloves which are the oftenest assumed for street wear by women who dress well, should be gotten a quarter or half size larger than the ordinary glove; for one is supposed to put them on with great ease, and to permit one's hands to move about with perfect freedom.

FOR general use fine white linen handkerchiefs, having a very narrow edge, hemstitched, and with a tiny finish of valenciennes lace, are counted in best taste.

PRETTY DRESSES FOR LITTLE PEOPLE

By Isabel A. Mallon



SENSIBLY, indeed, are the children of our day dressed. They can enjoy life. They are not starched and befrilled so that pleasure is impossible, and, thank goodness, they are clad warmly enough to make it possible for them to play in the clear cold open air without any danger of them catching cold. The little brains that have gotten heated in a warm school-room have an opportunity to freshen up in the cool air, and the little bodies, because of the healthy play, grow better and stronger, and all because they are sensibly, as well as prettily, clothed. The picturesque element strongly obtains in cloaks and hats, and though the frocks are picture ones also, still it cannot be claimed that there is any special change in their styles; wise mothers, having discovered a comfortable and pretty design, are clinging to it.

THE FABRICS FANCIED

THE fabrics fancied are invariably wool, cashmere, camel's hair, the rough fleecy stuffs or the soft wools peculiar to plaids being selected. For school dresses, dark blues, browns, deep crimsons, and bright scarlets in cashmere are pretty, and are colors that usually wear well. The plaids are most popular in the blue and green combinations, the bright red ones so fancied by little English girls not having the same vogue here, possibly because our skies are brighter and the brilliant coloring is not so badly needed to improve the weather.

For little wrappers, intended to be worn when some nursery disorder has made of a merry maiden a little invalid, gaily striped flannels, buttoning all the way down the front, quite loose, and with a belt of the same material to hold them in, shows how all the different times of life, the good and the bad, are alike catered to.

EVERYDAY DRESS

A GOWN that is to be worn every day and is suitable for either school or home, for sister who is eleven years old, and who can write real letters, is shown in Illustration No. 1. The skirt is perfectly plain, gathered in around the waist and sewed on to the bodice which is also a plain one, the hooks that close it being invisible; the collar is a deep turned over one of blue silk that matches the cashmere used for the little dress. A broad belt of blue silk folded over to look as if it were tucked, is laced in the center in front, and reaches to the top of the gathers far up on the bodice, giving the desired short-waisted look; the sleeves are high and full, gathered in at the wrists and finished with cuffs of blue silk. This little sister still wears her hair cut in a picturesque bang and falling loose at the back far below her waist.



EVERYDAY DRESS (Illus. No. 1)

If one did not care to have a silk belt, collar and cuffs, then they could be made of the same material as the gown, or if one wished them to be a little more elaborate the coarse Russian lace could overlay the collar and cuffs and a buckle fasten the belt. In making the belt, put that stiffening between the lining and the silk that is used by tailors in making standing collars stand up, or straight cuffs straight.

FOR A WEE MAIDEN

THE same dark cashmeres or stuffs are used for the gowns of the wee maidens as well as for the girls who are counted as large in nursery parlance. Golden-brown cashmere is particularly pretty for the small blonde people. Little gowns continue to be gathered or plaited in at the neck, and then they are permitted to fall loose at the back, and are only partially confined by a belt of ribbon or velvet in front. No frock could be more comfortable or more picturesque, and no frock could be more easily made at home. The little girle forms the only decoration, except, indeed, broad collars and cuffs either of white embroidery or linen.

One small girl wearing such a gown is pictured in Illustration No. 2. The real golden-brown cashmere is used for this, and the full skirt is gathered and fastened in at the neck to a yoke that is invisible. Far up under the arms comes a narrow-pointed girle of dark-brown velvet drawn down in front and caught just in the center under a velvet rosette. The sleeves are full and gathered at the top and at the wrist, and a deep square collar of coarse embroidery hides the yoke and is fastened in front under a velvet ribbon bow, the loops and ends of which are so stiffly placed that one feels like calling the wearer little Miss Prim. Deep cuffs matching the collar are also worn, and form a pretty finish to the full sleeves. In blue, scarlet, any of the plaids, gray or mode, a little gown like this might be made. A small woman who is to keep the cold out this winter by means of a gray kimmer coat has a gray cashmere gown made after this fashion which she wears under it, but, of course, a light shade like this will need to have special attention, and little Miss Prim will have to be on her best behavior when she wears it.



PICTURESQUE FROCK (Illus. No. 2)

OVER-DRESSING OUR CHILDREN

I DON'T think any of us like to think of our babies being sacrificed to their clothes, and while a little lady will see that she does not muss or soil her gown, still it is a little hard for her to be hampered by the consciousness that her frock is her first consideration. Dame Fashion has offered us suitable styles and sensible materials for our children, and if we do not dress them properly nobody will be to blame but ourselves. Not very long ago I heard a nurse in one of the parks make a queer comment on a much over-dressed child. The poor little tot had on silk stockings, shoes with ridiculous heels, a silk frock, a white hat laden with blue feathers and a much-trimmed coat. Looking at her own charges, who were plainly but sensibly clad, and who were trundling their hoops and romping about searching for good health, with an air of satisfaction, and then looking at the over-dressed child she said: "She evidently belongs to a tenement house." Although this was rough and rude, there was wisdom in it; she knew where ignorance was the dressing of such a child would result, and she was certain that the woman who could count her money by the millions would never commit such a blunder as to over-dress a child.

THE WISE APRON

THE apron has always had for little people a prestige of its own. To put on a clean apron usually means that one is in good standing in the nursery, and that the freshening up of an afternoon is deemed desirable. The materials used for aprons nowadays are nainsook, lawn, cross-barred muslin and an unbleached linen that is supposed to be made in regulation pinafores to be worn when toys or books are being painted by young and very zealous artists. In their designs, the aprons are almost exactly like the frocks over which they are worn. A square or pointed yoke, with the skirt straight and full gathered into it, is often seen, and this may have either long, full sleeves, or simply a ruffle around the armhole, as is fancied. The broad sash to hold the fulness in is made of the same material as the apron, and has its edge finely hemmed by hand and so flattened out that it doesn't curl up after it has visited the laundry.

Aprons are very sensibly made quite plain; the dressiest have a yoke of coarse embroidery or Russian lace, but the putting of innumerable frills or the decorating them with gay ribbons is not considered good taste. When a yoke apron is not selected, then the square-cut one, tying on the shoulders—a pattern that I am sure our grandmothers wore—is chosen. For the little woman who goes to school, and who has gotten past the wearing of a yoke or a body apron, one that has a square skirt and a good-sized bib is selected. It has a quaint housewifely air, and, as it is usually carried folded and assumed in the school-room with much precision, it not only tends to keep the gown clean, but teaches the value of caring for one's belongings.

THE LITTLE HANDKERCHIEFS

OF COURSE they shed them as the roses do their leaves, and for that reason the little handkerchiefs want to be as simple as possible. Those shown in the shops are of plain white linen with a narrow hemstitched edge. Occasionally the Christian name is embroidered on them in red, pink or pale blue cotton; this is done to avoid any discussion as to whose the handkerchief is, for if only the family name is upon it, it will be quite possible for the boys to claim it as their own, and so make very wretched the tidy little maiden who takes care of her things and who grieves over their disappearance "by those bad boys."

To teach a child that her clothes are her own, that her handkerchiefs and her collars are hers individually, is to make a child careful. When she knows it is her very own she is apt to put the handkerchief back in her pocket and not risk throwing it on the floor, or laying it on a chair without a thought as to its future. The wise mother will, as soon as her little daughter is of sufficient age to understand, give up all of, or part of, a bureau drawer in the nursery to her, and will teach her that hair ribbons, handkerchiefs, the small fan that is hers, and her numerous belongings are to be put away there by herself until they are required. This is the way to not only teach a child to care for her clothes, but to be systematic in the disposal of them. Once the habit of tidiness is formed, it will only be natural for the child to adhere thereto.

WHEN SHE GOES OUT

WHEN she takes her walks abroad, the young woman who is at present the woman of the future and who is just now the child of your heart, wears a pretty warm cloak which the dressmakers call the Florentine cloak. It may be made of camel's hair, of warm heavy cloth, of plaid, but it is the prettiest and most suitable for the season when it is of cloth or heavy camel's hair trimmed with some inexpensive fur. In Illustration No. 3 is pictured the veritable Florentine cloak. It is made of a deep mode fleecy cloth, the yoke is pointed in the back and front, the material plaited on



WHEN SHE GOES OUT (Illus. No. 3)

and allowed to flare; in length it should be an inch below the skirt of the dress worn underneath. The sleeves are full, and come just below the elbow to deep cuffs bordered with natural beaver fur; a collar of natural beaver is about the neck; a pointed girle of mode velvet only about two inches wide confines the fulness in front. A little muff of natural beaver is carried, so that the small hands do not get cold. Leggings of the same material as the coat are buttoned up to keep the little legs warm. The hat is a large soft felt of the mode shade, with a huge bow of brown ribbon as its only trimming, unless, indeed, the strings that tie it down so primly under the chin and which make it look so picturesque, are counted as a decoration. Krimmer, any of the beavers, chinchilla, or seal may be used as a trimming upon such cloaks, or if one did not desire a decoration, the collar and cuffs could be quite plain. For school wear, long cloaks with capes, and hoods made of plaid lined with some bright color are in vogue.

A WORD FOR YOU

AND when I say you, I mean you happy women who are fortunate enough to have little people of your very own. Don't make the playtime of life a burden by making a child think too much of its clothes and feel that the little body can't have its natural freedom of movement because a frock will get out of place, or something come unhooked. Give your children every pleasure that you can; the dark side will come to them only too soon, so let them have all the sunshine possible, and let them think of the many pleasures that come to them from you. I don't mean you mustn't teach them to take care of their belongings, for you must. A child is never too young to be tidy, and if it only begins by hanging up its stockings at night be sure that in a very short time it will learn where the skirt belongs and where the other garments should be put. But don't make tidiness and tyranny synonymous. Never, if you can help it, make a tear come in your little girl's eyes about her clothes. Teach her their value, and teach her quietly and gently how to take care of them. She will learn, and as for you, well, no matter what happens, when she goes from you you will not have to remember that for some little fault about her frocks you made her unhappy. Just think always how things will seem to you in the future, and I do believe that you and your neighbor and I will all act differently in the present.

There is nobody quite so unhappy as the child who does not have a real childhood; who isn't saved from as many of woes of this life as is possible, and who isn't given golden days while it is young. Make them as happy as you can, for you and I will never forgive ourselves if we don't.

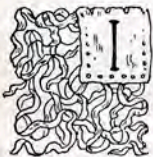


HINTS ON HOME DRESS MAKING

BY EMMA M. HOOPER

MISS HOOPER invites, and will cheerfully answer any questions concerning home dressmaking which may be sent to her by the JOURNAL sisters. While she will answer by mail, if stamp is inclosed, she greatly prefers to be allowed to reply through the JOURNAL, in order that her answers may be generally helpful. Address all letters to MISS EMMA M. HOOPER, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.

WHAT ARTICLES NOT TO DARN



IHAVE been telling my economically inclined and neat readers how to darn, what materials to use and what to darn, but it is almost as important to know what not to darn. A towel, tablecloth or napkin that is "giving" all over need not

be touched, for every stitch put in only hastens the final. For some reason the moment one begins to darn a piece that is poor all over, just that moment does it give way in the hands of the would-be mender and fall a useless rag. That a "stitch in time saves nine" is very true, but to darn an article successfully, which means so that it may continue in use and not show, it must be taken in hand at the first sign of decay, otherwise the busy worker had far better devote that time to resting her weary hands and eyes.

MENDING TABLE LINEN

THE less starch that is put into table linen the longer it will wear. Personally, I only like it in large dinner napkins and tablecloths in a quantity sufficient to make them slightly stiff, but this is something that every housekeeper regulates for herself. When the wearing threads show that a rent is soon to appear, darn it at once in small even stitches with fine flax thread. If the hole enlarges in the wash before mending it may need patching with a piece of old linen, for which save your napkins, the cloths making too good a supply of "bread cloths" for one to say save them. By matching the pattern of the damask and darning it, as I described the French nuns mending a torn dress, the work will not prove a disfigurement. Anyone that can embroider usually makes a neat mender, but unfortunately all darners are not fine embroiderers. Fine linen handkerchiefs may have their useful days lengthened by mending them with 100 cotton, and now that they are so expensive this becomes a necessary item.

Rugs may be darned with coarse yarn of the groundwork color and an upholsterer's long, but not bent, needle. Ingrain carpets are mended with a closer twisted yarn or heavy carpet thread. In mending kid gloves, use cotton, which forms the stitching of gloves, and a glove needle, which is short and fine, with a large eye. Oversew a rip on the right side just as the gloves are originally stitched. When the thumb gusset is short or tight and tears, to give more room buttonhole the edges around twice and then draw the two outside rows gently together with another row of buttonhole stitches, which gives the necessary room. If the buttonhole of a glove pulls out strengthen it with a tiny bit of narrow bobbin tape all around. Mend woolen or jersey gloves with silk mendings the moment the broken stitch appears, as on account of the stockinet weave the hole spreads at once.

PROSAIC STOCKING DARNING

HEROINES are described bending over embroidery frames, hemming a dainty bit or ruffling, even knitting, but never darning. In spite of the snubbing thus administered to the homely darning, nothing is more necessary to one's comfort. The best-natured man known will "growl" if his socks are "cobbled," though not many of them inquire if their prospective bride is an adept in this art, taking it for granted that she is. Darn hosiery with cotton or wool of the same color and use fast black cotton or silk for black hose, or when they are washed each darn will show up as a dingy green oasis. I have described stocking darning before, but it seems so much disliked that a few cheerful words are needed to encourage those doing the good work. Personally I really enjoy darning stockings, and I am sure that many others would were it not that this task is allowed to run on until it becomes one of immense proportions, which weighs the mender down at the outset. Do not darn stockings when tired out, or by lamplight, unless you wish to become disgusted with your task.

THE MENDING OF LACE

THIS is an art of itself, and many professional menders, who are usually French or German, earn handsome livings working at this dainty task. A knowledge of lace stitchery is necessary in mending handsome lace, as the torn part is made new by working the pattern over. If possessed of really beautiful lace I would say "send it to a professional." If an ordinary piece tears mend it with lace thread, which comes in small soft balls at five to ten cents, imitating the groundwork mesh to the best of your ability. Before taking a stitch baste the lace on a piece of embroidery, leather or stiff paper, otherwise it will be drawn out of shape and distorted by puckers. In pulling out the basting threads after darning a tear, be careful to clip the threads into short lengths.

PRETTY SKIRTS AND BODICES



AROUND figure gracefully formed, whether plump or slender, may wear a princess gown, but it is a merciless style for revealing any peculiarities of the figure. These dresses are now cut with a "bell" or sharply gored back and have a Russian lapped di-

agonal front, one with a pointed basque or long jacket effect. The coat effect is given by large side pieces set on at the hips, which are usually of a contrasting material, velvet looking well with a silk or woolen gown. Simple princess dresses for young ladies' house wear, are of cashmere or crepon, fastening invisibly in the back with a velvet corselet and collar and probably a frill of the velvet over the shoulders like a tiny cape, called cape ruffles. Woolen princess gowns are worn with a sleeveless front like a deep coat of velvet.

A princess gown is hard to fit over the hips, which makes the basque fronts popular with home dressmakers. I certainly would not advise anyone to attempt such a gown without a good paper pattern. Bone every seam, running the bones down below the waist line as in a basque. Where darts are dispensed with in the material, the fulness now, if a woolen gown, is stitched in tiny plaits turned toward the front and pressed in shape. The most successful modistes have their pressing done with a twenty-pound tailor's iron. Some of them have a man to do the pressing upon which so much now depends, and both strength and skill are necessary for the task.

SOME CHANGES IN SKIRTS

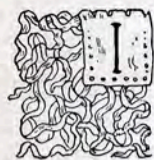
THEY are lighter to begin with, which greatly rejoices the health culture people, but while this is a step in the right direction I can not say that I think the extra length put on the back is a healthy addition, as it sweeps along dragging mud and dust in its train. The newest French skirts are not made over a foundation, being simply lined with taffeta or thin gros grain silk or satine, each piece taking the shape of the outside, which is three yards and a half wide at the bottom and barely half of that at the top, which is fitted by the gored side and back seams, if made of narrow goods, and entirely by V's, if of wide goods, made up on the cross, with only the sharply gored back seam. Such skirts rest five inches on the ground in the back. The fashion of having a pocket on either side where placket holes are made in preference to the back, gains favor with those long-suffering mortals who have sought in vain many times for the pocket opening. These openings have hooks to keep them closed and are often trimmed to correspond with the remainder of the costume. In Paris the front of a skirt is cut just to escape tripping the wearer, as it gives a more graceful curve to the long back. Border trimmings are still used on skirts, which continue around the entire breadth of the gored design. The panier and apron draperies are gaining favor in Paris. A pretty skirt has the "bell" back laid in a scant and narrow cluster of plaits at the back of the belt, the narrow front slightly draped, and the plain sides lapped over the front with a border of velvet around the entire skirt and up the lapped sides. French skirts are both plaited and gathered at the back, but we seem to prefer them in plaits which are universally worn for all materials.

BODICES FOR ALL FIGURES

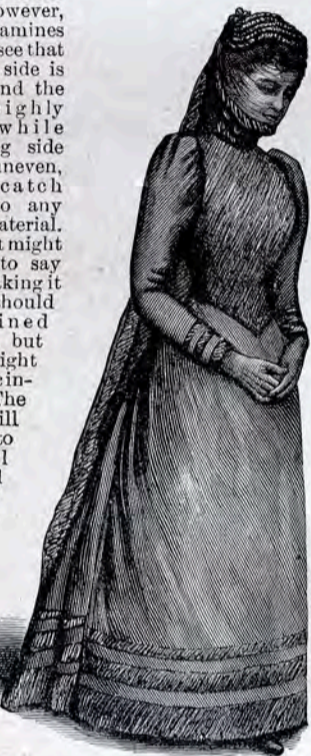
IN spite of the popularity of the deep coat basques, many short bodices are worn by young ladies. They are draped in front without outside darts, fastened invisibly and finished in many instances with a corselet, which may point or round, while the back is in a point, narrow coat tails or like a deep coat shape. For a slender figure the front of the bodice is brought to the center of the bust and apparently tucked beneath a corselet that resembles a genuine corset in shape. All bodices are shaped to give a long, slender look to the wearer. House dresses having a round waist with a full lapped front, have the full skirt sewed to the edge and concealed by a girdle or shaped belt of velvet or silk. Suspenders of velvet over the shoulders are worn with and without corselets to correspond. These are very pretty with a square front to a cloth dinner gown, with corselet, sleeves and suspender bretelles of velvet. A box-plaited ruffle of velvet, doubled, is worn under the edge of a short pointed bodice, with an arm-hole trimming to match. Fasten the invisibly hooked dress with the patented hooks and eyes sewn to a tape, as they are so much easier to sew on. Where the figure sinks in at the back of the waist line, it will sometimes give a better fit to make two tiny darts, running an inch above and below the waist line in the lining, then pulling the outside smoothly over them.

THE FASHION IN MOURNING GOODS

By Isabel A. Mallon



It has been decided, long ago, that when one has lost a dear one by death, bright colors are rather shocking to the eye; that it is one's privilege to assume the all-black which never offends, and which gives to the world at large the token that the wearer is in grief, and that her grief is to be respected. As in every mode of dressing the fashion in mourning changes, manufacturers have learned to make more beautiful materials, and modistes have studied the best method of developing them. This season finds crape more in use than ever before; and the reason for this is in the fact that a good English crape has been brought to such perfection that it not only permits the dust to be shaken out of it, but will even stand a gentle shower of rain. The average woman, in putting crape on a gown, or making a bonnet of it, is apt to arrange it so that it looks crooked and goes awry, and the reason for this is she has not yet realized that there is a right and a wrong side to the fabric. However, if she examines it she will see that the right side is smooth and the crinkles highly finished, while the wrong side seems uneven, and will catch quickly to any wool material. Just here it might be well to say that in making it up crape should not be lined with silk, but with a light wool fabric instead. The crape will adhere to the wool lining and remain in place and look even



A SUITABLE MOURNING DRESS (Illus. No. 1)

and straight when it will pull away from the silk one and fall in a loose fashion that will take away from the good appearance of the gown or bonnet. Always buy a good quality of crape; the materials for mourning should be of the best.

THE MOURNING MATERIALS

HENRIETTA cloth continues to be chosen for the deepest mourning; it wears so well, and can be gotten in such a perfect black, that it has ousted every other material. It is usually trimmed with crape, for which it affords a good background. Next to Henrietta cloth, the chosen material for street wear is dead-black camel's hair; then, of course, there is the large array of plain wool suitings, such as cashmere, broadcloth, tamise and the many black stuffs that have special names given to them by the manufacturers, but are all called suitings. Heavily-corded materials are not mourning; and she who chooses a ribbed fabric, and trims it with crape, simply announces her ignorance of the proper combinations. The very materials themselves show that they are not in harmony.

A SUITABLE MOURNING DRESS

THE fashion of crape folds on a skirt is again revived, though the folds are not, as in the past, lapped over each other, but are instead sufficiently far apart to show the material between, and oftenest of different widths. In Illustration No. 1 is pictured a mourning costume made of Henrietta cloth and crape. The fashionable, bell-shaped skirt is trimmed with three bands of crape, the one at the extreme edge being about three inches wide; the second one being two, and the third one, one. These show a division between them of two inches. The basque is pointed in the back and front, its closing being concealed under the front, which really might be called a large plastron, as it is formed entirely of crape, cut with perfect smoothness, and fitting the figure exactly. The seams in the back have tiny folds of crape outlining each, these folds, by-the-by, not being set in the seams, but carefully arranged on the outside of them. The collar is a high one, covered with crape on the outside only. The sleeves are full, and gathered on the shoulders, shaped in at the elbow, and have, as their decoration, three bands of crape, graduated in size like those on the skirt. With this is worn a Mary Stuart bonnet, made of folds of crape, and with a veil gathered and drawn to the back, where it falls in full folds reaching far down. The veil across the face is a round one of black net, trimmed with a fold of crape. If this costume were worn by a widow, a double fold of white lisse would outline the entire edge of the bonnet.

ABOUT THE VEIL

CRAPE veils are worn long enough to reach almost to the edge of the skirt. At the bottom is a hem about half a yard deep, while at the top is a narrow one which is simply a finish for the material. The wearing of veils over the face is not as general as it was, though widows continue to wear them in that way for from three to six months, as they may desire. The veil is now draped over the bonnet, and the round veil, with its crape border, is worn over the face. This, by-the-by, is what is known as the French mode, and it is certainly more becoming and comfortable than living behind a veil, as was done some years ago. Unless you have a naturally artistic taste it will be wisest for you to have the milliner drape your veil on your bonnet, and then by keeping it in a long, rather than an ordinary bonnet-box, having it spread out in its resting-place, it will retain its freshness, and your bonnet will look new and in good order. Have a soft brush kept exclusively for removing particles of dust from your crape, and do not permit this brush to do service on any other material. Too much cannot be said in favor of buying good crape; and I would suggest that unless one feels that one can afford this it is wiser not to get any, cheap crape being one of the numerous methods of throwing one's money away.

FOR WRAPS AND COATS

PLAIN dull cloth is used for close-fitting coats, long ulsters, or any of the wraps that are not supposed to be dressy ones, and on them is put no trimming whatever, unless it should be the buttons, which are of flat, dull silk. The long coats, closely fitting the figure, and reaching nearly to the knee, are liked for mourning, but are principally chosen for walking. The cheviot cloaking, not that with a coarse diagonal effect, but that which is simply plain and not rough looking, is the preferred fabric. For light-weight cloaks, camel's hair or Henrietta cloth is generally selected.

A rich wrap, reaching far below the waist, is made of camel's hair, and is pictured in Illustration No. 2. Quite plain in front, it is gathered high on the shoulders, where epaulettes of crape add to the height, and make a pretty decoration. The collar is a broad, flaring one of crape, and bands of crape, two on each side, come from under it, and extend the entire depth of the front. With this is worn a small capote, made of folds of crape, having a bunch of narrow crape loops just in front and another at the back, from under which the veil falls. The ties are two straps of crape, drawn up high and fastened with dull jet pins.

BEAUTIFUL STUFFS FOR HOUSE WEAR

THE combinations of silk and wool shown in the new materials, and intended for house or evening dresses, are most beautiful. Clarette cloth, with a silk warp, is light and graceful, and would make an extremely pretty tea-gown that might either be trimmed with crape, or have the decoration of itself arranged in soft drapings and folds. For evening wear, a silk and wool mousseline is shown that is almost as light as crepe de chine, and which will adapt itself to the styles in vogue very easily. I would commend this material not only to those who are in mourning, but to those who like pretty black evening dresses; for while it is a jet black, it yet would, by its decoration, show whether the wearer was in mourning or not. Trimmed with feathers, with chiffon, with jet and steel, or with gold, a most beautiful dress could be arranged. What is known as carmelite cloth is also shown in a mixture of silk and wool, and for so light a cloth is remarkably strong, the reason for this being that the silk and wool warp runs both ways. There are more materials to-day among the black stuffs than ever before; and from alapaca to Henrietta cloth, from mousseline to cashmere, there is a range that is marvelous to any one who has not troubled herself, nor had occasion to look up the black materials.

An evening dress of Clarette cloth with a silk warp, would be in good taste if it had a skirt showing a pinked frill of dull, black silk as the edge finish, and a draped bodice trimming, the neck to show just a little, and having full, gathered sleeves reaching the wrist. A broad sash of black ribbon could be worn, either in the very simplest manner, about the waist, or if a narrow ribbon should be chosen it could be brought from the back, cross over the front and allowed to fall just below the shoulders.



A STYLISH MOURNING WRAP (Illus. No. 2)

THE FASHIONABLE MOURNING BONNET

THIS very pretty bonnet, shown at Illustration No. 3, is made of black English crape, drawn in such a way that the plateau effect is produced, although as it is bent up a little in front it has not the absolutely flat air of this shape. Its decoration consists of three high loops of black ribbon at the back, wired to position and tied with a narrower ribbon as are the Prince of Wales' feathers. The ties are of black ribbon brought forward and then carried back and fastened on the hair, so that the double tie effect is given. Such a bonnet as this, is, of course, suited for mourning wear; a long crape veil is not worn; if a crape veil would be desired it would be proper to have it of black net with a crape border. If the ribbon is thought too light the bows could be made of black crape, and a bride could take the place of the ties. A plain black veil would



A YOUNG WOMAN'S MOURNING BONNET (Illus. No. 3)

be worn with this, but I should not advise a dotted one of any kind with a crape bonnet. Crape flowers are not in good taste, and the very best milliners don't use any more elaborate decoration than ribbon upon crape.

The heavy veils of crape, or of nun's veiling, may only be worn with the plain, close crape bonnet, and would be quite out of keeping if worn with any other sort. Such veils usually cover the bonnet almost completely, and are fastened at regular intervals with dull-headed black pins. The bonnet strings should always be of a dull black ribbon.

ANSWERS TO SOME QUESTIONS

I HAVE been asked if silk is mourning? It is not deep mourning, but it may be worn three months after mourning is assumed if it is trimmed with crape, but even then the dull silk must be chosen.

Feathers are not to be used in mourning, a feather fan not even being permissible.

Jet should not be worn until after crape is laid aside, and then only the dull jet is proper, unless you are wearing black for a distant relative.

Neither velvet nor plush are mourning. A white handkerchief without a border is counted in rather better taste than those having the black outline; but when a border is used it should not be over half an inch wide, and no embroidery is allowable on the linen square.

The gloves should be black undressed kid ones, the glacé kid not harmonizing with crape.

Buttons should be of the simplest, the dull black silk ones, flat, being given the preference. Where a garment can be closed without the buttons being visible it is deemed most desirable.

No jewelry should be worn, even that of jet being counted rather bad form. A widow continues to wear her wedding ring, but this is the only glint of gold about her.

The mourning fur is really the black Persian lamb, but custom seems to have permitted the use of black bear and black fox, and of seal that is dyed very black.

No matter how deep the mourning may be, black can always be laid aside and white assumed when one is to be married. The black can after this be re-assumed. A young girl who is in mourning and who is to be at her sister's wedding may also assume white, and the mother is permitted to lay aside crape for the time being, although she wears all black. Neither gray nor lavender would be assumed, black or white being the only tones permitted when mourning is to be put on again, and of course a bride would not wish to wear black.

All these seem little things, but they go to show the difference between a woman who is properly dressed and the one who has not thought it worth while to pay sufficient attention to her toilette to make that most desirable of costumes, one that is perfect in fit and detail.

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon

MRS. MALLON will be glad to answer any question about woman's wear which may be sent to her by JOURNAL readers. She asks, however, that she be permitted to answer through this Department in the JOURNAL; though, if stamps are inclosed, she will reply by mail. Address all letters to MRS. MALLON, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.



IT SEEMS most suitable, as St. Valentine is the patron saint of February, there should be no end of pretty things on sale indicative of love and lovers' gifts. Of course, the wise storekeeper appeals to this part of his trade, and furnishes all sorts of appropriate belongings that may be sent as valentines. Among these are the pretty heart pendants in plain gold, of moonstone set about with tiny diamonds, of gold with a precious stone here and there, and, of course, of gold or silver with a loving sentence or name engraved upon them. There are heart-shaped trays, tiny ones in silver that are to be placed on my lady's toilet table and used to hold pins, hair-pins, or any of the little belongings that would otherwise lie loose upon the table. A photograph frame, especially suitable in which to enshrine one's sweetheart's face, has a heart-shaped frame of small, blue forget-me-nots. In fact, any of the little trinkets in the heart outline would suggest the saint, and all as "sweethearts" would be satisfactory. The very latest is a belt buckle formed of two gold hearts that fasten together at the waist in a most graceful manner, that is, by the old-fashioned hook and eye.

THE woman who wants a simple bonnet for every-day wear can easily trim it herself, for there are sold ready-made bows that form the trimming, and which may have ties to match. These are oftenest the *choux* bows, that is, the cabbage bows of shaded velvet. Among those seen are green shading into pink, dark blue into pale lavender, and orange into dark green; put on dark blue, black, or brown bonnets these bows would be in harmony, and the ties may either match the bow itself and be of shaded velvet, or else perfectly plain of the same color as the felt.

THE true lover's knot in gold or silver is fancied for fastening the watch high up on one side of the bodice. Occasionally it is effectively studded with precious stones, but this is only occasionally, the preference being given to those of the good metal unadorned.

A NOVELTY in opera cloaks is one of white corded silk reaching below the knees, and having a yoke hand-painted in pale yellow roses, and outlined with gold lace. The long cord and tassel used to tie this cloak together is of heavy gold. Everybody knows how effective, especially in the evening, the combination of white and gold is, so undoubtedly there will be many imitations of this wrap.

A NEW trimming used to outline yokes and seams of bodices is of gold braid with tiny gold drops. It sounds elaborate, but is really very narrow, though most effective on black, brown, olive, or, indeed, any color that combines well with gold.

TATTING, that work which always seems so mysterious, is having a vogue, and capes or yokes made of it are very much liked. A cape made of tating, and which reaches a little below the shoulders, is at present considered very smart for evening wear, and really does give a very becoming and picturesque effect.

THE chatelaine continues in vogue, and if one only wishes three pieces upon it, the jeweler will insist that these must be a watch, vinaigrette, and a set of tablets; however, once a chatelaine is possessed, the wearer is never satisfied until stamp-box, pin-cushion, closed mirror, pencil, and all the many little trinkets are grouped upon it.

ANYBODY buying a muff will show great wisdom in getting one as large as is consistent with one's size. Just remember that it is much easier to have a large muff made smaller than to have a small one made larger. This is repeated for the benefit of the woman who is buying her muff late in the season.

THE ring that is fancied as a present from a young girl to her betrothed is a chain one of platinum and gold, with a true lover's knot just on top. It must not be a stiff chain, but one that when taken off the finger falls in a little heap, if she doesn't wish to impress him with the fact that her chains are hard ones.

SHADED or changeable silk continues to be liked for blouse waists to be worn in the house. They are made quite simple, and have as their only decoration collar, cuffs and belt of velvet. A very pretty one showing green and scarlet in the silk has these adjuncts of moss-green velvet.

NO more useful present can be given a bride than a crystal traveling clock. Experience has taught that except in France the average hotel room has no clock in it, and when one is alone there is no better company than a pleasant-toned clock, one that rings out the half hour with a single chime, and announces the full hour with as many strokes as it deserves. These clocks come in black, brown, and dark blue leather cases, lined with plush or velvet, and while the name may be put on the clock itself, it should also appear on the case, with one's address underneath it, so that if it is left in the train or at the station the honest person who finds it will know where to send it.

GREAT, huge tiger lilies, annunciation lilies, and enormous roses, chrysanthemums or dahlias are shown in velvet and satin, to be placed on the large lace shades now in vogue for lamps. This makes the shades less expensive, as when the flower-shades are gotten at a lamp store they cost a great deal, whereas if you buy a silk shade first, get the lace and frill it on, then put upon it a flower or flowers bought separately, it will be found to cost much less. And she is a wise woman who looks after her household in the way of saving on luxuries, by devoting a little time to their arrangement and manufacture.

VERY thin tulle veils in pale blue, lavender, pink, pale green and scarlet are in use for wear with the light evening bonnets. They are so thin they do not crush the trimming, and the color being so pale has no effect on the skin, while the veil does its duty in keeping the hair in place. Some, who like to mass the color about the neck, allow three-quarters of a yard to a veil, drawing up the fulness under the throat and fastening it high on the back with five or six fancy pins.

DAINTY UNDERWEAR IN VOGUE

By Isabel A. Mallon



JUST what sort of underwear to assume is one question that troubles the average woman very much. She doesn't want to wear so much that it will be bulky, and she doesn't want to wear too little for fear she will catch cold. She tries first one and then another shaped garment; and the wise woman is she who, having at last hit upon that which is most comfortable, makes it most dainty and assumes it for good. Very little linen is used nowadays for one's lingerie, the preference being given to cambric, victoria lawn, nainsook or percale. The last is noted with tiny dots, or wee flowers in pink, blue or lavender upon the white ground. Then when the garment is finished the edges have a triple scallop, or a sharp point embroidered in cotton of the same color as the figure. This material, with its simple finish, is liked for sack-shaped chemises, for night-dresses and for drawers; it is seldom, if ever, used for skirts.

SOME PRETTY NIGHT-DRESSES

THE fancy for silk night-dresses still exists, but as there always have been women who would wear nothing but the clear white lawn or nainsook, and as these women are many, the makers of underwear are specially catering to them. Very much more fine work, that is, handwork, can be put upon a nainsook gown than upon a silk one, and the needle-woman can make more fine tucks, fancy stitches, gatherings, hemstitching and drawing of threads than ever would seem possible. A pretty design for a night-gown is that shown in Illustration No. 2, which is of the ordinary sack-shape, having a slight train in the back and a broad hemstitching in front; the material is gathered in just across the bust, and very carefully gathered; across this is a narrow band of insertion, and above it a full frill of lace with narrow ribbon run through the top of it, so that it may be drawn to fit. A full frill of lace is around the neck at the back and comes down each side, giving the appearance of a square-necked bodice to the night-dress. Ribbons are fastened at the side seams, and are drawn forward and tied in a loose way just in front. The sleeves are full and high on the shoulders and are drawn in



ONE OF THE PRETTIEST NIGHT-DRESSES (Illus. No. 2)

at the wrists, where they have lace frills as their decoration. In silk, flannel, cashmere, cambric or muslin such a night-dress would be pretty and very easily made, the elaborate effect being produced entirely by the lace and ribbons. For people who do not care for thin gowns, those of figured percale, with a broad sailor collar and full sleeves drawn into deep cuffs, with the usual embroidered finish, are commended.

THE PREFERRED UNDERVEST

THE silk or lisle thread woven in many colors and in various ways into vests are worn almost exclusively in place of the chemise. They are, of course, warmer, and as they extend well over the hips really protect one more than a chemise, the skirt of which flares away. They are shown with an open-work finish about the neck; in some instances it is very elaborate; sometimes they are square-necked, sometimes they are V-shaped, but always do they have the close-fitting strap over the shoulder and the silk strings to draw them in to make them fit and to keep one warm. In the delicate shades I can recommend the pale pink, which when it does fade, fades so entirely that it becomes a creamy tint that is decidedly pretty, a something that cannot be said about the shrimp. The blues are not to be depended upon, though, curious enough, the lavender washes extremely well.

A DAINY ROBE DE NUIT

THE fastening of night-dresses at the side is at once novel and pretty. One is shown in Illustration No. 1. It is made of white nainsook very fine and soft. The back is slightly full, and gathered in at the neck to the ordinary band. The front, which is cut off straight just below the throat, is arranged in a series of fine tucks that flare below the waist line, giving the necessary fullness. A ruffle of fine torchon lace is about the neck and comes down each side, while a full frill of it makes a decoration across the front. The buttons are set on the side of the front, while the button-holes, hidden under the lace, are easily reached, and yet when it is all fastened no buttons are visible. The sleeves are full, and have for wrist finish pretty cuffs made of torchon lace and insertion. Four rosettes of pink ribbon are to be worn with this gown, one being on each side of the tucked portion and one on each sleeve. If desired, a pink ribbon sash may hold it in at the waist, but as the tucking extends so far down this is really not necessary. Such a night-dress could be developed in any of the wash materials, but I could not advise it in either flannel or cashmere, as the result would be a clumsy and rather bulky piece of work. People who have to wear wool gowns find the simple sack design with a decorated collar and cuffs the most desirable.



A DAINY ROBE DE NUIT (Illus. No. 1)

THE PETTICOATS MOST IN VOGUE

THE somewhat short, rather scant petticoat with its fullness drawn back by a string midway of its depth, continues in vogue. They are developed in changeable silk, plain silk and in light-weight cloth. The usual trimming is three narrow, scant, pinked flounces; the silk skirt elaborately trimmed with lace not having the vogue given to it that belonged to it some time ago. Very many ladies living in warm rooms and wrapping up warmly when they go out, wear but one skirt during the winter and have that of very thin flannel. This quality is sold in pale gray, lavender, Nile-green, rose and shrimp pink, bright scarlet, pale blue, clear yellow and a very light mode that is almost a cream. Both ribbon and lace are put on these skirts, black or white lace being used, as is deemed most harmonious. A typical skirt of this kind is pictured in Illustration No. 3. It has the front width slightly gored, and just enough fullness is allowed at the back to make it set gracefully. On the edge is a band of pink silk ribbon; below it a row of white valenciennes insertion, then there is another row of the pink ribbon and then a full frill of white lace. The ribbon and insertion should be an inch and a half wide, while the lace frill should be three inches. The band to which the skirt is sewed is of the ribbon folded, and long narrow pink ribbon strings tie in the back. In black such a skirt could be trimmed with black lace, and scarlet, pale blue or pale yellow ribbon. Lavender could be decorated with either white, black or its own color; red could be trimmed with black, and pale yellow with either black or white.

boned" with silk. As far as possible, garments are cut without seams, but in most instances seams are necessary to make them form the fit required, the fit that is of importance, for "lumpy" underwear will cause your outside bodice and skirt to "set" improperly.

ABOUT ONE'S BELTS

FOR the woman who is inclined to bestout, or the one who wishes to keep her figure looking as slender as possible, it is best to have the various pieces of underwear so arranged that they will all button upon one yoke, and this yoke should be under the corsets. In assuming your corsets just remember that if they are to be comfortable and keep the outline of your shape, and not that which the dressmaker would wish you to have, let them be the last thing you assume before putting on your dress, and do be a little careful in choosing your corsets. Get one that is not too large, or not too small, but to fit you, and then you will not have either a red nose from tight lacing, or your hands frozen from the same cause, nor will you be uncomfortable because it is so loose upon you. Nobody wants people to lace: that is, nobody with any sense, but it has been proven beyond a doubt that a sensible, properly-made corset is at once desirable and healthful.

ABOUT DRESSING SACKS

THE long, rather cumbersome dressing-gown went out with the dowdy wrapper, and in its place is the graceful dressing-sack. This is sufficiently long to reach nearly to the knees, and is oftenest mounted on a yoke in regular Watteau fashion. Silk, cashmere, or flannel are the materials used for dressing-sacks, while ribbons, of course, play their part in being decorative. The flannel ones are warm and easily cleaned, and as all the dainty colors may be gotten, a great variety of individual taste may be exercised.



A TYPICAL SKIRT (Illus. No. 3)

A FLANNEL JACKET

A VERY becoming jacket is made of rose-colored, light-weight flannel. It has a yoke of moss-green velvet from which the full widths of flannel fall, being arranged in double box plaits. They reach almost to the knees, and have an inch-wide ribbon as the finish. A rolling collar of velvet is the neck finish, and long ribbons here looped together confine the jacket at the throat. The sleeves are high and full and gathered into cuffs of velvet. A mistake too often made in a dressing sack is that of having the sleeves close-fitting; as one wears the sack when arranging one's hair, or sometimes placing the bonnet just in position, the arms want to have a free swing, untrammelled by tight sleeves. For this reason very many ladies prefer the old-fashioned "angel" sleeve, which closes just a little below the shoulder, and falls entirely away from the arm.

THE FEW LAST WORDS

AFTER one has devoted time and patience to making pretty belongings, after one has chosen ribbons and laces and arranged everything as lovely as possible, then you must remember that a dainty nest is wanted for these belongings. Now, for this get some very inexpensive silk as thin as possible. Make it into sachets large enough to fit your bureau drawers and fill them with whatever may be your favorite perfume. Lavender, violet, or orris powder are all desirable odors to permeate linen, for they are not heavy, but suggest the odor of the country, and make one think of fresh water and linen dabbled in cool brooks. Do not let anybody induce you to use either patchouli or musk among your lingerie, as both are unrefined, and you never wish to suggest that they are near you or your belongings.

DAINTY DRESSES FOR GRADUATES

By Isabel A. Mallon



It is perfectly natural that every girl should wish to look well on graduation day. That she should wish to look her prettiest, so that the memory of her as photographed on the minds of her friends and teachers will be a pleasant one. I say prettily and daintily dressed, neither of which mean elaborately or extravagantly; nothing can be in worse taste than gowning a girl of seventeen or eighteen, or even an older one, in brocades, silks and velvets in honor of this most important occasion. For the time comes only too soon when we need rich materials to hide the fact that youth has gone away from us, but as long as it remains do not make the mistake of attempting to conceal it under a weight of rich fabrics and belongings. The class ring or the class pin is very suitably worn, but the use of other jewelry is not advised, because there is always some girl who hasn't much jewelry, and I don't believe that any other girl would want to hurt her feelings.

THE MATERIALS THAT ARE SUITABLE

The very general liking shown for muslins has made the embroidered and printed muslin a favorite for graduation gowns. Those having pale pink or blue flowers sprinkled upon them and decorated with ribbon in harmony are liked, because the dead whiteness that used to be peculiar to a commencement costume is no longer deemed necessary, and these faint bits of color come out most effectively in the goods. Fine nun's veiling, cashmere and broadcloth are chosen among the woolen stuffs, and if a silk should be selected, one of surah or of China is permissible. I do not advise tulle, unless, indeed, it is to be worn at some celebration afterward, for, although it is extremely pretty it crushes very easily, and seems to tear if anybody looks at it. Generally a white tending to cream



A BECOMING GIRLISH BODICE (Illus. No. 1)

will be found more becoming than the extremely dead white, which can only be worn effectively by girls with dark hair and eyes and pronouncedly warm complexion.

WHAT TO USE FOR DECORATIONS

RIBBONS. First, foremost and always. Wide and narrow. Watered, gros grain, or satin. But whatever kind is used, whatever width is chosen, there must always be a sufficient quantity, for a scanty-looking bow or a short strip of ribbon with no reason for its existence is decidedly worse than none at all. For skirt trimmings, flounces of chiffon looped with ribbon rosettes are liked, especially on wool gowns. Sleeves puffed to the elbows and finished with a deep frill of chiffon are fancied, and where the neck is cut in V or round shape the chiffon makes a pretty frill about it and is softening in its effect. Outlining with silk beads or fine cords is fancied where a jacket is cut out in turrets. Knots of ribbon on the shoulders are pretty and girlish, and the long ribbon streamers down the back are desirable when the girl wearing them is not too short and when her gown has a slight train. And, by the by, most of the commencement dresses have this "dip," as the dress-makers call it.

A FASHIONABLE BODICE

ILLUSTRATION No. 1. With a skirt of white nun's veiling trimmed with three tiny ruffles, each formed of three-inch gros grain ribbon very scantily gathered, is worn the bodice pictured. It is only another evidence of the great liking for ribbon decoration. The bodice is a round one, and has starting from the back straps of two-inch wide ribbon crossed in the back just as are men's suspenders and brought over the shoulders to come down straight in front and hide their ends under a four-inch ribbon belt that is arranged in one long loop, one short end and one very long end. The short end is cut in a regular Vandyke style, while the long one is trimmed off in bias fashion. The sleeves are raised on the shoulders, shape into the arms, and have as a wrist finish a strap of ribbon tied in a knot just on top of the sleeve. The collar is hidden under a white ribbon stock. The hair is worn low and a white ribbon twisted about it is tied on one side near the top. The gloves are white glacé kid.

Developed in pale blue, gray, rose, or lavender crêpe or chiffon, this gown would be pretty where a class had decided to wear a color. Of course, they are usually in harmony, though the rainbow effect is liked.

THE WHITE CLOTH COSTUMES

The girl who chooses a white cloth costume will at least have one advantage attached to it beside its extreme beauty, that is, it will not crush, and it may be worn many times before it will soil. Then, too, a great deal of trimming is not required, as the smooth cloth looks most stylish when fitted with great care, and bringing out at its best the girlish lines of the figure. A typical cloth gown is illustrated at No. 2. The front part of the skirt is made with great plainness, and is decorated with a flounce of chiffon looped here and there with rosettes of white ribbon. This trimming does not extend about the short train which is quite plain, its graceful folds being sufficiently artistic to form a trimming in themselves. The bodice is a round one drawn in front to fit the figure, and laced in the back in the usual way. The upper portion of it consists of a yoke of the cloth studded here and there with tiny pearl stars. The collar is high and has a ribbon fold as its finish. The hair is raised on the head, knotted and fastened with some ornamental hair-pins and having the favorite single curl just in the middle of the forehead, the fashion which is traced to the Spanish lady.

The sleeves have high puffs of the same cloth on each shoulder, and below that, reaching almost to the wrist, is a full frill of chiffon, the gloves coming up well under it so that the arm is not exposed. About the waist is a ribbon band arranged in a clover bow on one side, and having rather short ends falling toward the back. The slippers and stockings are white. By the by, I advise even the economical girl to buy white slippers in preference to any of the pale pinks or blues, because in the days to come the white ones will adapt themselves to almost any costume and will in addition stand many visits to the cleaner's; where a black satin slipper can be worn it, of course, has the preference, but with a white toilette or indeed any light one worn by a graduate the black satin slipper seems much out of place. The same law applies to gloves; for the white glove will stand no end of cleaning when the blue or the pink are likely to come out striped like the zebra. One's stockings must invariably match the shoes, and no matter who may cite it as a fashion, be very certain that to have stockings of one color and slippers of another is in very bad taste.

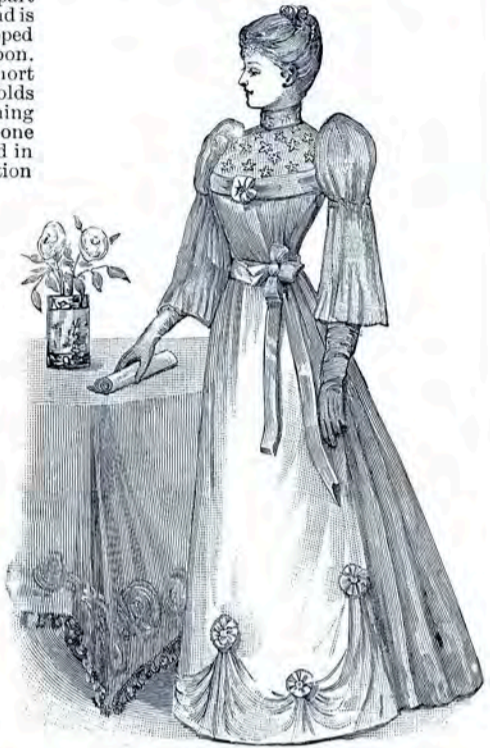
A DAINY MUSLIN DRESS

ILLUSTRATION No. 3. This costume is made of white muslin stamped in pink roses, the pink being a very pale shade. The skirt is plain and sufficiently full to be graceful, and has the regulation "dip" in the back. The bodice, slightly full in front, is draped over the lining, and is laced in the back; it comes to a short point just in front and has as an edge finish a frill of embroidered chiffon. The neck is in a V shape and is finished to harmonize with the edge of the basque, the chiffon being caught just in the center of the front with a narrow pink ribbon rosette. The sleeves are of the muslin and come to a Valois point over the hand, a tiny frill of chiffon describing the positive outline. High puffs of the chiffon are on the shoulders, and give an air of elaboration to the sleeves, and breadth to the wearer. The hair is worn low, plaited and looped and tied with a pink ribbon which is carried up on one side, forming a butterfly bow just behind the bang. The gloves are of white undressed kid, stockings of white silk and the slippers of white satin. A white gauze fan, having pink roses upon it, is carried. If the ribbon on the hair is not becoming, then one of the latest fads, a small wreath of very tiny roses, may be worn.

Pretty white muslin, either with dots, tiny stars, or crescents, is also liked for graduation toilets, and may, of course, be trimmed either with ribbon, chiffon, or lace. Very often three narrow flounces of the material edged with Valenciennes lace about half an inch wide are noted as skirt trimming, and then an old-fashioned fichu of the First Empire of France is made of the muslin, trimmed with deep lace, and worn as bodice decoration. With such a gown simplicity must be the key-note, and nothing more elaborate than a ribbon bow must appear on the dainty slippers.

VALUE OF THE COIFFURE

To know just how to arrange one's hair, not only decently but in good order and in the most becoming fashion, is an art. But with a slight exercise of common sense and good taste, it is not difficult to learn. Its accomplishment will do more to make one's costume look well than anything else, and I just want to say one word to the girl who likes to have her hair fixed as she has seen it in some picture. First of all, she must find out that the picture style will suit her face; a nose that turns up a little, but is coquettish looking, doesn't permit a Grecian arrangement of the sunny locks. Instead, it wants the hair closely curled in front, and pinned



A WHITE CLOTH COSTUME (Illus. No. 2)

rather severely in the back. The girl who has a straight nose, and whose face inclines to the oval, can part her hair in the center, after the fashion that painters call "Madonna-wise on either side her head;" it can be drawn back softly, just caressing the top of her ears, but not low in the back, and fastened with a shell pin, or a silver or gold dagger. This looks as if it were going to fall any minute, and yet she must so thoroughly understand the art of the coiffure, that concealed hair-pins hold it firmly in the position that seems so very doubtful.

THE FEW LAST WORDS

If for some personal reason white is not desirable, a costume of pale grey silk trimmed with grey chiffon will be in good taste. And, by the by, I want to say just these words to the girls who are going to graduate: Don't let your going out into the new world begin with an exciting of envy, hatred, malice and uncharitableness. By which I mean, do not make the mistake of overdressing on commencement day. There is always some girl whose purse is not quite as well filled as yours, and if you are the girl I think you are, you will not make her feel ashamed and mortified because her dress is plain and possibly badly made. If I were you I would try and get all the girls of the class to dress alike, and I would let that dress be of some simple material. All over the world the children and young girls who are dressed the simplest are those whose parents are rich, not only in ducats but in good sense, and be very certain that you can never err on the side of simplicity while you have that exquisite flower, youth, to make your gown beautiful. Won't you just give a thought to my little sermon, reading between the lines and seeing that the untold text is the doing unto others as you would be done by?

Would you have the heart to hurt another girl simply to gratify your desire to wear a very fine gown? I don't believe you would. I think the American girl is sufficiently unselfish to wear a simple gown, that she may not cause a heart-ache for her companion, who doesn't possess a more elaborate one.



A DAINY MUSLIN DRESS (Illus. No. 3)

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon

MRS. MALLON will be glad to answer any question about woman's wear which may be sent to her by JOURNAL readers. She asks, however, that she be permitted to answer through this Department in the JOURNAL; though, if stamps are inclosed, she will reply by mail. Address all letters to MRS. MALLON, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.



IN one respect every woman is like a rose; she should suggest, rather than make you conscious of a delicate perfume. Many times this is obtained by lining the entire chest of drawers with sachets well filled with one's favorite perfume. But even in perfumes there is a fashion, and as no gentlewoman would think of using musk, or patchouli, frangipanni, or white rose, because they are too heavy, so she is particular to select a perfume that, while it is dainty, makes one conscious of its existence, and combines the two virtues of being delicate and lasting. The violet, that suggests the sweet, purple flower of the woods, and the clear, clean odor of orris, are most charming, while the fragrance of the arbutus is liked. One's perfume must seem to pervade everything belonging to one, and so tell of a special personality. This, of course, will result when all one's belongings are sprayed with the delicate odor, and when they rest in soft beds of cotton batting in which the powder that is so sweet has been thickly strewn. In this way, and this only, can one become thoroughly identified with a perfume, or rather have a perfume become part of one's individuality.

IT is said that sage green will be greatly in vogue during the coming season. This is a shade that is remarkably trying, and all that I can commend it for is the good effect it produces in combination with black.

THE dress which, during the spring days, and, indeed, almost the entire summer, may be quoted as a good everyday one, has a skirt of blue and white, brown and white, black and white, or green and white check suiting, made in short bell fashion, that is, one escaping the ground all around, but still not awkwardly short. With this will be worn a percale, piqué, or linen shirt and a cutaway jacket of light-weight cloth the color that is in the check. As this flares away from the front its lining is apt to be seen, and this should match the skirt. A black silk or a leather belt worn about the waist conceals the skirt binding. A natty costume like this demands that a hat, rather than a bonnet, be worn with it.

FANCY belts of enameled leather, white, blue, scarlet, or any color fancied, will be in vogue during the coming season. They are oftener laced down the front than buckled, and they may be as narrow or as wide as is desired.

PLAIN broadcloths are always in fashion, and to them can be attached the adjective that has been much abused, but which tells a great deal, *i. e.*, they are ladylike.

THE woman who fancies the blue and black combination for summer wear can have it by choosing a black foulard, upon which are oval figures of light blue. This should be trimmed with bands of pale blue overlaid with black guipure lace. Apropos of laces, in black, the heavy guipure is fancied when it is to be laid on as *passenterie*; when, however, the trimming is in frills, or in jabot fashion, then French lace, or point d'esprit is chosen. In white, Genoese point, Russian, or the imitation of point d'Alençon is in vogue.

MOIRE ribbon is noted on all the new hats, and seems to be generally liked on dresses; however, as ties on bonnets I do not recommend it, for it creases, soon becomes shabby-looking, and is not as becoming to the face as either the soft gros-grain, or the black velvet.

A PRETTY arrangement in ties shows a stiff rosette of the same material fastened on one tie, so that when the ends are crossed and drawn to the back the small rosette is primly placed a little to one side of the face.

A COSTUME that will be of use all during the year has a skirt either of broadcloth, or black silk, while to be worn with it is a three-quarter coat of dark blue, brown, or moss-green velvet. With a bonnet to match, and gloves in harmony, one would be dressed for almost any time in such a toilette.

THE favorite boutonniere affected by the tailor-made girl is of pure white snowdrops, or, as they call them in England, "The fair maids of February." With us, however, they bloom in April or May, so the quaint name hardly applies.

JEWELS possessing a history, or to which some superstition is attached, are greedily sought for by the girl of to-day. How many of them would like to possess the necklace which is worn by Madame Bernhardt when she plays "Theodora!" It consists of square gold plates joined by gold chains; each one is inlaid with stones that represent a charm, or a virtue, or, best of all, bring good luck.

WHITE undressed kid gloves will be worn during the entire summer with cotton gowns; the veritable mosquetaire, which slips right over the hand, and which should be bought a size larger than you are in the habit of buying, is the shape favored.

FOR general use a silk parasol of medium size, having a pretty handle of Dresden, or of natural wood, is not only the most desirable, but is counted best form. The very elaborate parasols are really only fit for use when driving, at garden parties, or at the fashionable summer resorts. Among the handles liked are those of the German cherry or weichel, carved by hand in all sorts of quaint devices. Miniature animals or birds are seen, and make one think that they must have been wrought out by some industrious boy during the long winter nights. Ivory handles have a gold inlaying and sometimes a miniature is set in the top of it; however, that one should put one's sweetheart's face there is not advised, so the copies of old pictures of famous beauties are still selected. They are found in the lids of our bonbon boxes, of our puff boxes, set in the back of our hand glasses, and now they appear in the handles of our parasols.

THE heavy Russian net, that which is called Cronstadt, is not advised by a student of veils for small women, as it tends to so disguise their faces that they have a headless look. A veil with a border will age the face. Although they are the most delicate, and can only be counted on for one wearing, still there is nothing as absolutely becoming as folds of fine tulle. These, of course, can be chosen to match the hat, and give any shading desired to the face. A red or a pink one will throw a little color on the cheeks of the woman who is pale, while a gray, a pale-green one, or a light-brown one, as well as one of blue, will subdue the roses that are sometimes found too intense.

THE woman who finds the ordinary sailor hat becoming will be wise to wear it in its simplicity, although it is shown with soft "Tam" crowns of velvet or silk, square crowns like "mortar boards," and pointed ones that really take away entirely from its original character. Always a trying hat, a hat devoted to the sea is, nevertheless, when it is becoming, to be assumed in its greatest simplicity, that is, with nothing but a band of ribbon upon it.

FINE French nainsook is liked for night-dresses. Most of them have a full Watteau back, sleeves raised high on the shoulders, shaping in and coming out in Valois points far over the wrists.

WOMEN who have brocade dresses that have out-grown the fashions are wisely enough making them into petticoats trimmed either with fron-fron ruffles, or those of lace. These are counted elaborate enough to be worn in the morning with a breakfast jacket.

TWO shades of yellow, or yellow and black, or yellow and white, are combinations fancied in hats or bonnets by women who can wear this trying color.

THE grand high Mogul of the aesthetic world has decided that if a woman wears rings at all she must wear a great many, so that her fingers seem to glitter and glisten, and look, not like the hands of a lady, but like stalks of golden gems.

A GIRL who wishes to be very English, and who wears a straw hat in winter and a felt one in summer, is now appearing, when she starts out to travel "strange countries for to see," in a brown felt sailor hat, made with a decidedly broad brim, and a low crown. The hat itself is bound and finished exactly like the brown derby worn by a man. It will not bear cocking back on the head as does the more coquettish straw sailor, but must be worn severely over the eyes, not the least sign of a bang being permitted.

AMONG the very dainty bonnets are the square-crowned ones, made of black, gold, jet, steel or silver *passenterie*. The crown is square, and the brim rather wide, so that it may be bent in bonnet fashion and ties worn with it; or the brim may be permitted to stand out straight and give a hat effect. The trimming is invariably a wreath of roses, the small, trim-looking roses that come in pale yellow, pale rose, deep crimson, or that very, very dark crimson which the florists call black. However, the woman with taste, that is, good taste, will, by preference, choose either the pale pink, or the yellow ones.

THE linen shirt used to achieve what it deserves, that is, being called "smart," should have its collars and cuffs of pure white; it may be a pink, pale blue percale, striped, dotted, or indeed, any material that differs from linen; and, by the by, the higher you can wear these collars, and the broader the cuffs, the more certain you are of being dubbed as absolutely good form. But the linen shirt is more or less what is called "ultra style," and it will never become a general garment among women.

ON the long mode, or white cloth coats, made with the loose sack back and double-breasted in front, enormously large pearl buttons are used, and to match them very large pearl buttons are also noted on the walking gloves; that is, those having the overlapping seams, and which should be worn sufficiently loose to be assumed without any trouble.

PRETTY COTTON GOWNS FOR SUMMER

By Isabel A. Mallon



IF we called out that cotton was king, I do not think we would be very far from wrong. The availability of simple cotton makes it suitable either for evening or morning, driving or walking, and it is the style rather than the material that adapts it

to the hour of the day when it is worn. You may see the jaunty girl in the morning wearing a gingham gown that has a plain skirt, a coat bodice that flares away to show a striped shirt. Later on Mademoiselle will rest in a simple sateen frock made with a round waist softly confined by a ribbon sash. The afternoon sees her in a corded cotton, showing narrow stripes of blue and white, black and white, or any favorite color, the gown made exactly as if it were a cloth one and trimmed with velvet; while still later on, in the evening, she will wear a printed muslin elaborately trimmed with chiffon and velvet.

THE FAVORITE TRIMMINGS

LACES that are rather coarse in effect, indeed, those that look almost like embroidery, are fancied on cotton gowns for shoulder capes, cuffs, panels, and foot trimmings. The finer laces, those that so admirably make jabots and frills, are only liked for gowns that are counted somewhat elaborate, or are intended for evening wear. Rows of fine soutache braid in white, scarlet, or dark blue are noted as in general use for forming a border on the edges of very simple dresses, the skirt itself being finished in this way, and all the parts of the costume harmonizing in decoration. Ribbon is very generally in use, three scant ruffles of it being liked around the bottom of a skirt; then, of course, ribbon



A PRETTY EVENING BODICE (Illus. No. 3)

knots, ribbon sashes, ribbon girdles, indeed, almost any disposition of ribbons liked is in vogue. Except for yokes and cuffs, few embroideries are noticed. Velvet is used, not only as a trimming, but also as forming a special part of the gown. A pointed jacket, a girdle fitting high up on the bodice, a shoulder cape, and sometimes entire sleeves of the rich material are seen. When a very great deal of velvet is used upon a cotton gown, it at once stamps it as being a toilette sufficiently elaborate for visiting, or ordinary evening wear. Gilt sequins, girdles, nail-heads and bands for collars are proffered by the stores as specially pretty on cotton frocks, but personally I must confess I do not like the combination of cotton and gilt. It seems inharmonious and artistic.

SOME OF THE MATERIALS

THE newest among the materials is the heavily corded cotton, not unlike Marseilles; however, although this may be gotten in all the plain colors in vogue, it is considered more novel when the narrow cords contrast, for then a glacé effect is given. Scarlet and black, pink and black, mauve and white, pale blue and black, navy and black, moss and black, absinthe and white, scarlet and white and black and white are the corded cottons shown. The sateens, although they are on exhibition, are not considered as good form as the zephyr gingham, which are shown in stripes, plaids, and the "cram" effects, that is, the color produced by the use of two parts of the bright shade and one either of white or black.

Printed muslins are in great favor for evening and house wear, but, of course, they are too light and airy for the street. The flowers of the field and of the hot-house bloom upon the pale blue, pale rose, lavender, gray, mode, or white ground, and make it possible for each maiden fair to trim her gown with "ribbon tags," as an old poet irreverently called them, such as are best suited to her. Embroidered muslins are also liked, and are usually made with great simplicity, the three narrow ruffles at the foot, a round bodice belted in by a ribbon sash and very full sleeves with capes of elaborate embroidery upon them usually being the design chosen. These fabrics are especially liked for young women, and are in themselves so dainty that it is easy to understand why the Frenchman always writes of the young girl as "Mademoiselle Mousseline."

A CORDED COTTON COSTUME

THE possibility of the corded cotton is great. It is soft enough to be arranged in almost any way you like, and yet has a sufficient amount of body to permit its development in designs that have usually been dedicated to cloth, and cloth alone. An illustration of this is given at Figure No. 1, which at first glance suggests the tailor-made girl. The material is a pale blue and white cotton cord. The skirt, which escapes the ground all around, is made with perfect plainness, smoothly fitted over the hips, and having its fullness laid in fan pleats at the back. The skirt is of white percale with tiny blue figures upon it, carefully closed down the front by three small gold buttons, and having about its flaring collar a pale blue china silk tie, which is knotted just in front. The belt is of white leather, with a dainty gold clasp holding it in place. The jacket is a close-fitting one, as illustrated, having a shawl collar and revers faced with pale blue bengaline. The sleeves are of the cotton, have deep cuffs of bengaline, while from under them show the blue and white cuffs that are attached to the shirt sleeves. The hat is a jaunty one of dark blue straw, worn well forward over the face and with nodding white blossoms seeming to bow their "how-do-you-do" every time the wearer moves her head.

If one desired, a soft silk shirt could take the place of the linen one, but it would not have that positively trig air which is peculiar to the cotton shirt. Of course, the wearer of this must realize that she must set an example to mankind in having her shirt, cuffs and collars perfectly immaculate.

THE DAINTIEST OF GOWNS

A VERY effective dress, and one that is suited to visiting, or for general afternoon and evening wear, is pictured at Illustration No. 2. The combination is an essentially French one. The gown proper is of cram zephyr of a faint pink tone, and the decorations are of moss green velvet, the ribbed variety being chosen. The skirt is quite plain, having for its finish the three scant ruffles so much liked, and which in this case are of pale pink gros-grain ribbon. The bodice has its upper portion formed of moss green velvet, and then coming out from each side are full soft folds of the cotton, that are draped over the bust and down to the waist line in surplice fashion. A broad waist band of the pink ribbon comes from the under arm seam at each side just at the waist line, and is looped in bows and ends slightly to one side near the front. The sleeves are very high, the fullness being caught in near the shoulder by a small ribbon bow, while lower down they come into deep, plain cuffs of the velvet. The bonnet is of moss-green straw, trimmed with moss-green velvet ribbon and having a cluster of pink heather standing up high just in front.

A gown of blue cram combined with green velvet, of pale lavender and dark blue, or of golden brown and olive green would be extremely pretty.

FOR EVENING WEAR

FOR evening wear the cotton gowns are made almost as elaborate as those of silk, muslin, china silk, or any of the light stuffs dedicated especially to the hours when the sun has gone down. The printed muslins are especially pretty, and have, when properly made, a very dressy air. "Properly made" means having the skirt as plain as possible, and the greatest amount of decoration put upon the bodice. An artistic bodice is shown at Illustration No. 3. The material is of muslin with blue forget-me-nots and tiny wreaths printed upon it. The skirt has a simple hem finish, and though it is not fastened to its lining, which is of silk-finished silesia, it is caught here and there on the outside to hold it in position. The bodice is plain at the back, where it is fitted to the figure, and terminates in a sharp point. In front it is draped over the lining in soft folds, and has from the neck down a frou-frou of white chiffon that reaches to the waist line, and is hidden under a folded belt of blue silk, from below which shows a folded, plaited frill of chiffon which extends around the edge of the basque, terminating in the back on the point, at which an oddly-shaped bow of ribbon is placed. The collar is a high one, overlaid by a stock of the ribbon. The sleeves are very full ones of the muslin, finished with cuffs of blue velvet a shade darker than the ribbon used, and which have as their finish frills of chiffon falling far down over the hands. The chief decorations of the bodice are the pointed jacket fronts of blue velvet, which are fitted into the bodice just as were the Figaro fronts some time ago.



A CORDED COTTON COSTUME (Illus. No. 1)

ABOUT THE LININGS

WE are always being told what the wise man does, but as there are no end of wise women in the world, and as it is always supposed that you or I are acquainted with one, what they say or think is not so often told. The wise woman, when she comes to make her cotton frocks, goes through her belongings to find out if she has folded and carefully laid away a silk lining from last season. If she finds one that will answer, she has the pleasure of knowing that her costume is made just as the great French modistes make their cotton costumes, and she begins to understand why they dare charge so much. When a fig-



AN EFFECTIVE VISITING GOWN (Illus. No. 2)

ured cotton is used the silk lining is, of course, of a plain color, and it is only required that it should incline toward the most prominent shade in the gown fabric. Personally, I am an ardent advocate of a silk lining. It not only makes the cotton gown more elegant, because it will tend to keep it clean longer, and will, in addition, make it much daintier, and is much lighter to wear. Even if a new lining is to be bought, and as light-weight silks are not expensive, it will seem quite worth one's while to buy a lining to give to the cotton gown that air which makes it distinguish.

THE LAST FEW WORDS

YOU and I know that while the dresses illustrated are very smart, still we do like to have some that are a little plainer, those that are to be worn to breakfast, and which one will like to put on when a morning's sewing, reading, or work of any kind is to be done. Now take my advice about these, and while you make them as pretty as you like, have them simple. Put three little ruffles on the skirt if you fancy them, have a round bodice, a belt to hold it in place and a ribbon knot at your throat. Don't be induced for these simple gowns to go in for frills of lace and decorations of velvet. It isn't in good taste. You want to make your frock to suit the time in which it will be worn, no matter what that may be, and though you must look like a flower, it must be rather like a field than a hot-house one. And here's another bit of advice—a bit of advice that I am always giving—it is, do not have your gowns laundered any sooner than you can help; they never look quite so nice, no matter how clever the laundress may be. And really, between you and I, I don't think you are a very careful woman if, barring accidents, you cannot wear a cotton gown

all summer without having to introduce it to the lady who presides over the soap-suds. I am speaking, my dear general woman, from experience, which, by the by, is the only thing that gives one woman the right to sermonize to a lot of others.

GOING-AWAY GOWNS FOR BRIDES

By Isabel A. Mallon

THE wise little maiden who is going to marry the dearest man in the world, naturally desires to look her prettiest on her wedding-day. She thinks of white satin and illusion veils, of orange blossoms and fascinating gloves, of high-heeled slippers and dainty fans; and then she stops and thinks again. All this is beautiful; all this finery can only be worn once in one's life, but after all it does take such a lot of money, and can never be used for any other occasion. So, remembering the length of her purse, remembering that even if she had the white gown re-draped with roses, and the veil folded away after the wedding, there would never come in her life the time when she would really have the proper opportunity to wear it, so she concludes to have what used to be called a traveling dress, but which is now known as a going-away gown.

A FEW GENERAL SUGGESTIONS

THE style of this gown depends entirely on the distance which she travels; if her going away is simply from her mother's home to her own, or to some great hotel in the same



A GOWN OF ROSE AND WHITE (Illus. No. 1)

city, then an elaborate visiting toilette may be worn. If, however, a journey is to be taken on the train, a simpler costume is chosen, and as soon as possible it is changed for one that shows signs of former wear. Do not permit yourselves—and I should like after this to put about four exclamation points—do not permit yourself to look dowdy when traveling. Silk of the light-weight bengaline, Irish poplin, soft wools, and cloths suited to the season, are liked for going-away gowns, and the bonnet and gloves must, of course, not only be in harmony with them, but absolutely and entirely fresh. The shoes are prettiest when of patent leather, low, and laced up the front, but when one starts immediately on a journey of some length, it is wise to have the ordinary high buttoned boot. A going-away gown made for a brown-haired lassie is somewhat elaborate, but is intended to be worn afterward at various garden parties and fêtes to be given in honor of the bride.

A GOWN OF ROSE AND WHITE

THE material used for this costume (Illustration No. 1) is of pale rose and white silk, the extremely fashionable broad stripe forming the design. The skirt finish is a somewhat scant gathered ruffle of plain rose silk, the skirt itself being fitted closely to the figure, and having the very slightest train imaginable in the back. The bodice is a close-fitting one of plain pink bengaline; it is pointed in front and at the back, arches over the hips, and fastens at the side so that an invisible effect is produced. Across the front are draped folds of the striped silk, so that the Zouave jacket effect is gained. The sleeves are full and high over the shoulders, of plain pink silk, and come down to points over the wrists. The high collar is of silk, and, at the back, falling from the neck, are long white ribbon ends that reach quite to the edge of the skirt. The bonnet is a small one formed entirely of tiny rosebuds, tied under the chin with rather broad moiré ribbon. Easy-fitting, white kid gloves are worn. Of course, such a dress as this could not be cited as a general going-away gown, but it is in extremely good taste for a bride to wear when she does not leave the city, which is a sensible practice followed by many brides this summer. Such a costume for a widow marrying for the second time could be developed in gray and white, while the bonnet could be of steel, or pale-blue flowers.

THE SIMPLEST OF WEDDING GOWNS

The simplest of wedding gowns, and one which is often affected by young girls when they are going right on the steamer to dance o'er the billowy waves and go "strange countries for to see" is made of dark-blue serge, with a plain round skirt simply finished with a deep hem properly stitched and pressed by the tailor himself. With this is worn a blouse waist of blue silk, sufficiently full in the back and front to be comfortable, and belted in at the waist with a blue, varnished belt. The sleeves are only moderately high, shaped into the arm, and have their stitching as their finish. The collar is a turned-over one of blue silk, with ribbon ties holding it in. With this is worn a small, blue straw bonnet that fits the head after the simple, old-fashioned cottage shape, is decorated in front with a bunch of pink arbutus, and has narrow, blue ribbon strings and a prim bow under the chin. The gloves are of gray undressed kid, and the ulster, which is part of this outfit, is a blue and white cheviot made with a deep cape.

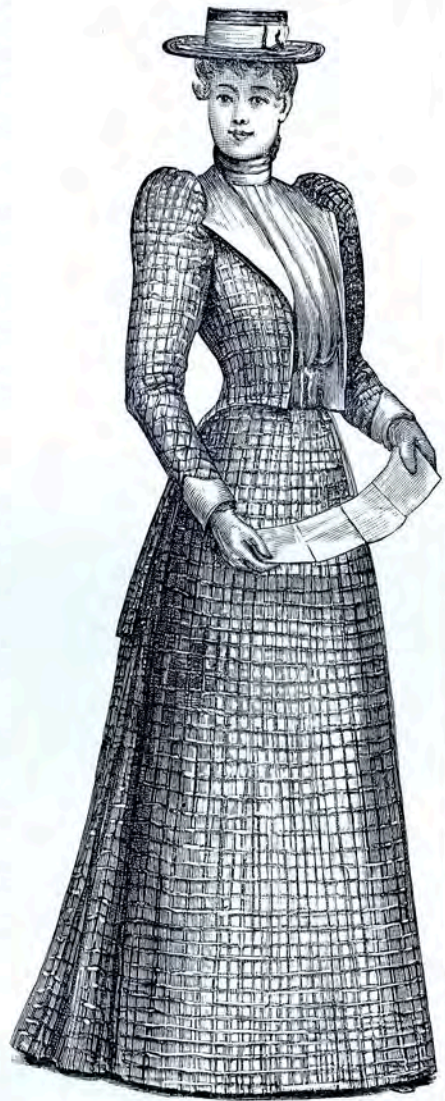
ANOTHER PRETTY WEDDING DRESS

THE English idea of a real going-away toilette, that is, a gown in which one can be married and which is not too elaborate to travel in, is shown in Illustration No. 2. The material used is of light mode suiting, which has for a finish about the lower edge of the skirt three narrow frills of mode ribbon a shade darker. The bodice is drawn up in soft, full folds, among which is the invisible fastening, and then it has an outer draping of the same fabric, which, turning over, forms deep capes on the shoulders and revers at each side, that are outlined with a narrow band of feather trimming, the entire style tending to make the shoulders look much broader and the waist smaller. A soft, broad ribbon of the shade of that which trims the skirt comes from the under arm seams on each side, and being softly knotted falls far down in front. The sleeves are close-fitting ones with a finish of feather trimming at the wrists. The high collar is made of mode ribbon in stock fashion. The hat is one of the pretty, flat shapes of light straw trimmed with loops of mode ribbon and clusters of lilies of the valley. The gloves are of a dark shade of mode matching the feather trimming. Understand that this feather trimming is not a wide one, but merely a piping.

THE GIRL WHO WANTS TO KNOW

BUT," says somebody, "what would you do yourself if you were going to be married and felt that you couldn't have satin and tulle, had to choose a gown in which to travel, wanted it to be pretty, and, best of all, to be refined?" Then I answer, "My dear girl, I should take the one that is shown in Illustration No. 3. It is simple, but it is smart and will be useful. The wearer will never be distinguished as a bride by her gown, and in selecting it she will obtain a costume from which much wear could be obtained." The cloth is a good Scotch tweed showing a small check pattern. The skirt is made very close-fitting and entirely escapes the ground. Well-bred women, my dear, are not posing as street scavengers nowadays. A soft silk skirt of a light

ure excursions with your husband, you can become interested in thousands of things that you never dreamed of before, you can photograph, and collect beetles, and climb mountains, and you will never once have that awful horror coming over you of hurting your gown. Even honeymoons have been destroyed by that, and certainly if ever woman enjoys her-

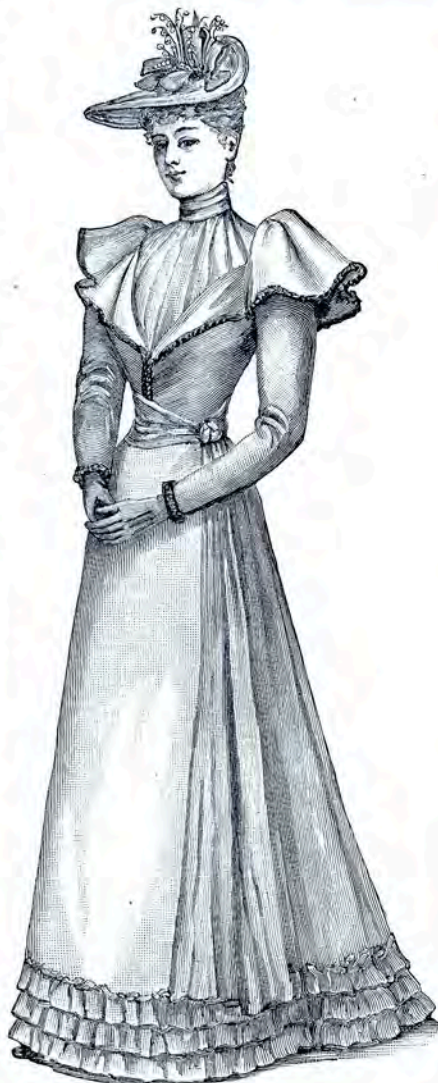


PLAIN AND YET SMART (Illus. No. 3)

self, it ought to be when she is living through that one moon when to her blessed and believing heart there is but one man in the world and she bears his name.

THE LAST FEW WORDS

SOMEBODY smiles and somebody laughs because I talk about the right of a girl to enjoy herself during her honeymoon. I don't mean that it shall stop right there. I mean that I want her to keep on enjoying herself; I mean that I want her to keep on believing in that man just as long as ever she can. If God has been good enough to her to give her the love of an honest and true man, then must she not only keep on loving and believing in him during the honeymoon days, but forever, and that still day after, about which we read. If, unfortunately, she has chosen a man who is not all she thought him to be, then she must love just as much, try to believe, and see if her earnest efforts won't bring about just what she wishes. It is just this way: I am a bit old-fashioned, and I believe that when God's minister says to two people, "Until death do you part," that that's just what he means, just those words, and that each of you two have got to stand by each other, trying to make the best of it. And so I want to say that in choosing the gown that you are going to wear as you make your first step into the land of love, that you will find with it a spiritual gown, woven of gentleness, embroidered with forgiveness, and thickly laden with a trimming of loving kindness. Wear it "until death do you part."



A PRETTY GOING-AWAY DRESS (Illus. No. 2)

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon

MRS. MALLON will be glad to answer any question about woman's wear which may be sent to her by JOURNAL readers. She asks, however, that she be permitted to answer through this Department in the JOURNAL; though, if stamps are inclosed, she will reply by mail. Address all letters to MRS. MALLON, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.



It is by no means true that the most elaborate bonnet is either the most becoming, the most expensive, or the most fashionable. A well-informed milliner said: "Anybody can trim a bonnet where a fan of lace, a knot of ribbon, or great mass of flowers may be used to hide imperfections, but it takes an artist to trim an absolutely simple chapeau." This means that the placing of a bow properly, the poising of a bunch of

flowers in the most suitable place, and where it will seem becoming, is an art. Try it yourself. Put on the untrimmed hat or bonnet and then place your flowers, your ribbon or whatever your decoration may be, and see just how long a time it will take you to discover the place where it will appear as if the ribbon bow or the blossoms absolutely grew. This is one of the reasons why French milliners are so much addicted to the use of pins in trimming; the decoration is properly placed—if it is moved even for a second, the charm may be lost, and never can be found again. So wisely enough the milliner catches it ere it has time to fly and holds it in position, as if it were a butterfly, either with a plain or fancy pin.

VERY broad revers are liked on coat bodices, and women who can stand the trying combination of black cloth and white satin are having them of the dead white hue, and then the belt and cuffs match them.

FOR a hat that is to be given much wear a very simple trimming is commended. It is this: Have ten or twelve sharp bows and ends directly at one side of the crown, with a tall jet ornament that quivers and sparkles with every passing wind. In design, this may be a daisy, a crescent, a full moon or that many-pointed shape which is known as the "wheel of fortune."

WHILE elaborate capes of black silk or fine cloth are trimmed with jet and lace, it is conceded that they belong to matrons rather than to young women, who choose, instead, a well-fitting cloth jacket. The life of the loose back sack will certainly be a short one; as it is easily imitated, it already has that adjective which is so objectionable applied to it, that is, "common."

THAT a bonnet should exactly match a gown is not required; and really it would be very difficult to find one exactly the same shade as the costumes of the season. However, though it must not "match," it should "harmonize." The black straw hat, which is given the greatest vogue, accords with any gown, and Dame Fashion also insists that this is true of the cinnamon brown. A very smart little bonnet is of cinnamon brown straw, and has under its brim a band of tiny roses, that peep out as if they were afraid of the world; just on top is a bow of brown moiré ribbon; the ties are narrow ones of moiré and the bonnet itself is the very pink of perfection and simplicity.

EVERY tint of green, from light Nile to the moss shade, is fancied in Paris; but the clever French woman, who knows that her somewhat sallow skin does not show well against it, cleverly enough combines black lace, black velvet or black jet with the bright shade, in such a way that it is absolutely as well suited to her as the color she claims exclusively as her own, which is that very trying shrimp pink.

AMONG the odd wedding presents given a bride is a most beautiful pair of garters; the elastic is of white silk, and the buckles of white orange blossoms in clear white enamel. They are sufficiently fine to be removed from the garters and worn as shoulder clasps, if one fancies such ornaments.

THE grey, mode or white "spats" worn last summer over low shoes are no longer counted good form, and in their place the solemn black rules. Spats, by-the-by, to look well, must fit like the proverbial glove, and when they wrinkle, or do not adapt themselves closely to the ankles, they are to be cast to the winds.

AMONG the many trousseaux shown this spring, the lingerie has been invariably made by hand, the favorite trimming being a narrow ruffle of the material hemstitched in a color. This color, by-the-by, suggests the sachet powder to be used. Pale green sets are tied up with pale green ribbons and scented with new-mown hay; the pink ones are fragrant with the perfume of carnations.

VERY large jabots of lisse or chiffon are liked, and if one is tall and slender are becoming. They certainly cannot be advised for women who are short-waisted and stout.

THE greatest elaboration in parasols is in their handles, upon which nothing seems too rich to be in good taste. The parasol itself is a useful size and oftenest of plain silk, but when it is trimmed with lace or crêpon it must be distinctly understood that it does not exist for street wear, but is intended solely for driving, or at the watering places.

COTTON cord develops very well in bell skirts and long Russian blouses; as the lines are so simple in this design, it is easy to see that the gown may be worn all summer without its being necessary for it to visit the cleaner's.

A VERY dainty hat, that looks as if it might have been made for a fairy to dance in, has a brim of black lace caught here and there with a single lily broken from its spray, while the crown is formed entirely of lilies of the valley, that stand up against a background of green moiré bows. A black lace butterfly, poised as if for flight, stands just in front on the brim, and adds to the "airy, fairy" look.

THE short Eton jacket of smooth black cloth and having revers faced with black silk, is worn with a white shirt and broad black sash. The skirt in harmony with this should be a perfectly plain tailor-made one, escaping the ground.

A LOOSE sack of black cloth shows revers and deep cuffs of white satin, while just where the revers end a broad white satin bow is tied. A trying jacket to wear, this is by no means as conspicuous as the description would seem to make it.

WOMEN with time and ingenuity can trim their cloth gowns in the manner most fashionable; that is, they can braid them, putting on the narrow or wide braid by hand. It is for this work that the tailor charges so much, because as the braid is hemmed down on each side, so that it may not curl, many a stitch is required before the work is completely done.

A FANCY has arisen for a parting in the hair. Few women can stand one just in the center of the head, for that requires a good forehead, a perfectly outlined pair of eyebrows and a straight nose. However, the hair can be parted on the top of the head a little to one side, or indeed, if it is becoming, very much to one side, and the parting not allowed to come through the short fringe which is just over the forehead, and which produces a softening effect. Few women can afford to do without the bang, which is, when properly cut and becomingly arranged, decidedly the most universally becoming mode that has ever been known.

THE very general liking for black and white has induced the tailor-made girl to wear a skirt and cutaway coat of black cloth with a white shirt, black tie and black belt. Of course, her gloves are white, stitched with black, and she carries the most severe of black sun umbrellas, strapped so that it looks as slender as possible, and having dead white handle and a dead white knob as its finish.

GREAT quantities of jet are used upon the very fashionable black gowns. Jet, by-the-by, is counted as universally becoming, a something which it is not, for many faces require that its hard glitter be softened either by lace, ribbon or velvet, and so in using it one must discover first whether it is absolutely suited to one's style or not. Of course, it is always handsome, but much magnificence is oftener out of place than too great simplicity.

CHATELAINES continue to have silver imitations of the various things on the earth beneath and in the water under the earth, but none is complete without a coin upon which something is engraved or cut. As it is against the law to deface a coin in any way, lovely woman is now willing to spend her money having a ruby set in one, or having a motto engraved on one because it is so delightful to feel she is an offender against the laws.

THE bride's bouquet instead of having its stems covered with silk shows them deftly and carefully hidden from view by white kid. This is sewed on in the finest manner, which precludes the possibility of its slipping, and so there is no danger of the glove being spoiled. One says "the bride's bouquet, but this is the mode of arranging all the really handsome bouquets.

AMONG the daintiest of handkerchiefs is a square one of pearl lavender crêpe de chine, which has embroidered, just about the tiny scallop that is its finish, a violet that is many shades darker, and to which are two tiny green leaves, the color of those that form the framing for that sweetest of all flowers, the Russian violet.

BELTS of all kinds, from the plain black ribbon and canvas to the most elaborate development in gold or silver, in leather or kid, will be worn during the summer. They are not very wide, as the linen blouse with which they will be worn is this season tucked in, and a very wide belt would tend to make the waist of the wearer look larger than it really is.

LARGE hats for wear in the country and intended to shade the face are, when dark, of fine English straw that will bend without breaking. When this is not chosen Leghorn is given the preference, and the broad brim bent about the low crown may be caught here and there with roses, or loops of ribbon as is best liked.

SUMMER DRESSES FOR SMALL PEOPLE

By Isabel A. Mallon



WHEN the little tots begin to look as if they wanted a fresh gowning, when it seems as if not to have them in the pinks, pale blues, whites and violets, like the spring flowers, were wrong, then comes the busy mother's time. I have said so many times, and yet I feel that the simpler a child is dressed the more fashionable is its get-up. Women of great wealth and of corresponding intelligence gown their little ones either in cotton, or some soft wool, but silks and laces are left for those mothers whose bank accounts are smaller, and whose taste is most decidedly bad.

THE MATERIALS IN VOGUE

THE wash dresses, and the cotton gowns for the little people, must be made so they can visit the laundry; gowns of zephyr gingham are given the preference. Those best liked are the "cram," which shows dull blue, faint pink, durable gray and golden brown; next to these the gingham, showing a white background with the narrow stripes, is liked, and, by the by, these must be made up with the stripes straight instead of bias, as it was last year. Lawn or nainsook is fancied if the small woman is of a size to go to a baby party, but are seldom in use for everyday wear. Cotton cord is liked, but not for the very little people, it being put on the older girls, that is, those ranging from seven to fourteen years of age. It makes very durable dresses and, although it will certainly have to go to the laundry, it will return in that most desirable of all conditions, that is, it will look as good as new. In making up the piqué, great simplicity is observed, although where a girl is large enough to be a little careful as to her frock, it frequently has a scarlet sailor collar, scarlet cuffs and a deep pointed girdle of scarlet mounted on stiffening, and laced not only in front, but at each side.

WHAT STYLES ARE MOST FANCIED

WISE mothers, while they choose simple styles, still insist that the little frocks shall be made after the last fashion; the last, by the by, being two. The one which is known as the French model, and which displays a very long waist and a skirt that is merely a frill, reaching just to the knees and permitting an absolutely free movement of the legs in running or frolicking. The other style, which is called sometimes the Greenaway, sometimes the Empire, is gathered on to the guimpe, allowed to fall full from it, and either drawn in across the breast and around under the arms, or else confined just there by a broad sash. This skirt entirely conceals the little legs, and too often results in a small girl tripping over her frock, tumbling indiscriminately, and not having quite as nice a time as she might wish. Personally, I prefer the French dress, because if a long stocking is worn the little body is well covered and sufficiently warm.

On larger girls there is a fancy for very deep, full cape-like epaulettes either of the coarse lace or of the Russian embroidery, which is effective and by no means expensive. Every one of us knows how a girl from ten to fourteen seems to spring up like a weed in the night and look supernaturally tall and wonderfully narrow. These epaulettes add to her width and are decorative beside, while they retain their simplicity as a trimming. Very often regular little fichus made of mulle or nainsook, and having a narrow hem, hand-sewed, for their finish, are chosen for the older girls in place of the epaulettes, but the latter are to be commended as newer, though as both have the sweetly prim air so much liked for little women either may be chosen.

THE YOUNG WOMAN WE ALL ADORE

IS gowned in a frock of pink gingham. It is smocked at the throat to quite a distance down on the bodice portion; it is then allowed to flare and is drawn in a little below the waist line by a sash of the same material formed simply of long widths hemmed on each side and tied in a big butterfly bow in the back. The sleeves are full, smocked at the wrists and then flare out in a ruffle that comes well over the hands. The edge of the skirt has a plain hem, hand-sewed, and above it three narrow tucks, caught by needle and thread in the same manner. The hat worn is a large one of brown straw with a huge brown ribbon bow placed flat on its brim. The stockings are long, and suspended from the waist, while the shoes have a medium low heel and are laced up the front and tied with ribbon strings.

This is a frock that your little daughter and mine could be happy in, would look pretty in, and what more can you want for her than this combination? To be happy and to look pretty! Isn't that all that is necessary when one is young? Somebody says: "To be good" is required; but really, I do not believe any child is thoroughly happy who is not thoroughly good. It is a good doctrine to teach the little people, and the big ones, too, for that matter, that real happiness does not come unless it is brought by real goodness. A sermon from frocks! But then they can be found in everything; and when one looks for them in every-day life they do not always turn out such bad sermons. There will be no violent grief if the little gown is soiled, and yet there can be a gentle suggestion that some care must be taken of it. Tell your girl, as I tell mine, every time there is a horrid smut on her gown there is some poor unfortunate little flower has a smut come on it, and so the flower suffers for the misdemeanor of the little living rose.

OUR COMING MEN

DON'T you want to take him into your arms and hug him till he struggles to get free? It is just possible that later on he may not exhibit this desire to get away from the clasp of lovely women, but now he would rather play tennis or ball or race around with the boys or do most anything than suggest that he is a bit "girly." I have known him to sit down and weep for an hour because he had a petticoat on. But we have changed all that now. The boy looks better for it, and he doesn't suffer as much.

Immediately after he has left off regular frocks, which is usually in the neighborhood of three years, he is put in knee breeches and kilts, and if his mother is wise enough to tell him about the great big Scotchmen who dress just that way, he can be encouraged into wearing his kilts in a satisfactory manner. The most desirable materials for a small gentleman are the piqués and the corded cottons, and I think it would be wise to choose the first when the little master starts out for church looking as spotless as a lily, and select the corded stuffs for every-day wear. These may be gotten in blue and white, black and red, blue and black, scarlet and dark blue, brown and blue and black and white. They do not soil easily, and if properly done up, that is, without too much starch, they will wear for two days, if a boy is careful, and for a day and a half if he does not consider anything in the world but his own pleasure. The little breeches reach just to the knee, the stockings coming up under them so that the legs are entirely covered. The skirt is invariably a plain kilt, and must come just over the knees, while either a jacket and shirt may be worn with it, or else a loose blouse or even a tightly belted one can take its place. The immaculate linen shirt and smart little cutaway jacket are usually reserved for special occasions, and the blouse in its various forms for general wear.

For the boy who has left off skirts of all kinds, and feels that he knows a great deal more than his father, the sailor suit continues in vogue. The regulation blue serge is used for it, and following an English fashion it is pretty enough brightened either by scarlet collar and cuffs, or the regulation white ones. A gallant little sailor lad, who is dressed in knee breeches of dark blue serge, which, by the by, the sailor does not wear, and a loose blouse of the same material interests us. The deep collar is of scarlet cloth, the ends of it hardly showing in front, although it extends far down in the back; where the sailor's bare neck would show, a plastron of red is set in. The knotted tie is of dark blue silk. The sleeves are comfortably full and are plaited in at the wrists to cuffs of scarlet. The stockings are very dark blue, and the shoes are good sturdy ones with flat heels that will permit my gentleman to take many a walk abroad. The hat which he holds in his hand as he makes his good morning to you is a Tam of blue serge like his clothes, and has on its band in bright red letters the name of the ship upon which he is supposed to sail, but which is really dragged along ignominiously by a string. However, if he finds happiness in this amusement, be very thankful, my friend, for illusions go from us only too quickly.

TO COVER THE HEADS

THE large light-weight straw hats are liked for girls who are over six years. Their decoration is usually an enormous bow of ribbon, flatly placed on the brim close to the crown. The colors liked are dark brown, dark blue, very dark red, while very occasionally a white one is seen. On the black a scarlet bow would be placed, on the scarlet a black one, on the blue a scarlet one, and on the brown either a scarlet or blue one, as is fancied. Occasionally one of these large hats is covered with a wreath of flowers, but while it looks pretty and picturesque, it seems a little bit out of place, as anything artificial always does on a child.

For the smaller women large shirred hats of gingham are chosen. These may be in any color desired, and I was going to say in any shape, but the truth is that the wise mother makes the hat with the soft Tam crown, shirrs the brim on cords and then, when it is firmly stiffened, bends it to suit the face of the little maiden. These hats are light, shade the eyes, and as they are not expensive it is possible for little misses to have three or four of them. A pretty hat is of pale blue zephyr gingham with the Tam crown and a gathered brim, bent as an artist mother decided it should be.

THE FLOWING LOCKS

AS far as possible during the summer months let the locks of your little one float about her head freely, and do not under any circumstances cut her hair, unless it is that you wish to shape it for once, and after that to let it alone. The favorite mode of arrangement is to have it about the front of the face in a fluffy bang, and to let the back have just the ends turn. This can easily be arranged by putting them over a bit of paper, or a kid roller, and after training them that way they will turn of themselves.

As for a boy, I like his curls, but I must confess that I sympathize with him in his desire to get rid of them. He does so long to be a man. If the lovely curls give your boy one pang, send him to the barber and have them cut off. The truth of it is I do so believe in giving children all the happy, sunny days possible, that I don't want to think that the arrangement of the hair, the putting on of a hateful garment, or the wearing of something that seems to belittle these small folks should be permitted by mothers with loving hearts, and I think you and I each claim to be that, and we do not want to pose as hypocrites, do we?

BOYS' GINGHAM KILTS

SOMEbody has asked how the little knee breeches are to be worn with gingham kilts. This is the way: In selecting the material, a design is chosen in which a dark color is found, although the general effect may be bright, and then, although the kilt and blouse are made of the cotton material, the knee breeches are made of light-weight cloth, serge or flannel, and match this dark color. In almost every design, either a dark blue, dark brown, very dark green, or very dark gray, may be found, and the breeches will then be of that shade; but where no color whatever that would be desirable in cloth is discovered, then the little breeches may be made of black, which harmonizes with everything.

The design that has been worn for several summers continues to be favored for the gingham costumes, that is, the kilt and blouse of gingham, and the deep, square collar, either of the gingham, or, of course, lace or embroidery. Very full sleeves are not fancied for small gentlemen, but they are comfortably loose, and arranged to give a manly breadth to the young shoulders. Still, as a precocious young man remarked: "We boys don't wear sleeves up to our ears like you girls." When piqué is used, the knee breeches are of the same material, and so they are when the very heavy cotton cord is the material selected.

Occasionally one finds a boy who really likes being "dressed up;" who has a keen appreciation of how he looks in his clothes, and who is willing to bestow a certain amount of care upon them. He can scarcely be quoted as a favorite among the boys, but he is very apt to be the delight of his mother's heart. As he starts out for a walk, or to go to church, he wears knee breeches of dark-blue light-weight cloth, a kilt, and a little cutaway jacket of the cloth that, flaring away, shows the finest of shirts, with a lace-edged ruffle down the front. The collar is of lawn to harmonize with this, and square cuffs turned back on the coat sleeves are also in good taste. The hat is a high silk one, a miniature of the one worn by the young man's father. Tan-colored gloves are the finishing touch given to this elegant get-up. Now, I admire the boy who can enjoy this magnificence, and I appreciate his mother's pleasure in him, but somehow he does not get as close to my heart as does the wicked little one in plain clothes.

THE VERY SMALL BOY

THE very small boy is dressed almost like his little sister, though his white slips are a tiny bit shorter, and by the time he is three years old he is permitted to be happy in a frock of brown holland or natural colored linen. He usually wears a square collar in preference to a round one, and there is never a suggestion of ribbon or lace upon him. These may belong to him when he is just "a bit of a baby," but when they begin to call him "our boy," the fond mother knows that it is time for him to doff the little frills. In the very warm weather his bare legs show above short stockings, that is, if he is strong and healthy, and his mother prefers the English style of dress for children, though quite as many are seen with the long ones, which the doctor pronounces healthier. As an evidence of his coming greatness he wears no jewelry, not even a chain and locket being permitted about his white neck. Bless his dear heart, he wants no decorations, for, funnily enough, he is apt to be ten times more affectionate than his little sister, and to give his mother a much more sincere adoration.

WHAT OUR CHILDREN CAN DO

THERE seems to exist an idea that children are not competent to take care of their clothes; that if they tear them and muss them and treat them in a rude way it is because they cannot help it. Now this is absolute nonsense. Without making the small people absolute prigs, there is no reason in the world why they should not appreciate the value of their clothes, the amount of money and care required to get them, and the fact that it is a duty they owe their mother to try and make them last as long as possible. If you are willing that your child should go untaught; that it should be rough, noisy and untidy, do not, when this child gets to be six or seven years old, blame it, and even punish it for faults which you have taken no trouble to correct.

Nobody knows just how soon a child begins to understand, but I really think it is much younger than any of us imagine; and just as soon as it does understand it begins to know the difference between right and wrong. Then comes your opportunity; just at first you can only teach it that it must do this or that because it is right. After while, when the little brain is working, you can give a reason for this. There are few small boys who cannot understand that if their fathers work for the money to buy their clothes, if their mothers make or attend to the making of them, that it is not right and just for them not to take as good care of them as possible. There is your sermon for your small boy. The little woman can be shamed out of unkindness, the fact that she does not look nice appealing to her self-respect doing much to keep her in order. Not for one minute nor one second do I want you to make life unhappy for a child because of its clothes, but you can teach it self-respect, and you can teach it that the respect due to you is best shown by behaving itself. Like you, little children are near and dear to me; I confess to having loved some very bad ones, but usually the badness could be traced, not to the desire of the child, but to the ignorance of the mother. You cannot let a little flower grow crooked for six years, and then expect to straighten it out in one day, and you cannot straighten it out by striking it. You'll never get it back to its graceful shape by that sort of suasion, and it is just possible that you may break it entirely. Think it all over, won't you? And if you feel an inclination to say hard words, or give a blow to the small man or woman, who is, after all, your very own, stop and think whether the negligence of the mother has not caused the sin of the child.



HINTS ON HOME DRESS MAKING

BY EMMA M. HOOPER

MISS HOOPER invites, and will cheerfully answer any questions concerning home dressmaking which may be sent to her by the JOURNAL sisters. While she will answer by mail, if stamp is inclosed, she greatly prefers to be allowed to reply through the JOURNAL, in order that her answers may be generally helpful. Address all letters to MISS EMMA M. HOOPER, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.

LITTLE THINGS IN DRESSMAKING

IT seems trivial to talk of having a well-supplied workbasket, sharp scissors, etc., but all of this adds to the workwoman's comfort, and when she is comfortable her work is very apt to look better than when she is "cranky." Have an easy sewing chair, long needles for basting and those of medium length for sewing. Use finely-pointed pins for wool, and black, round-headed pins for silk or velvet materials, in which an ordinary pin-hole will show. Silk basting or fine cotton thread should be used on silk goods, and in ripping such threads cut them every few inches or they will leave a mark if "long drawn out."

A FEW MORE DETAILS

SHEARS for cutting out should have long blades, large finger holes and be of light weight. Ripping scissors must be finely pointed, and keep old scissors or a knife for cutting whalebone. There is now a machine for pressing sleeve and other curved seams upon, that is remarkably convenient for use in the sewing room. The French skirt having the lining sewed in with the outside material has the canvas facing sewed in between the lining and outside, the seams separating for this purpose near the lower edge. The velveteen binding or facing is applied as usual. The protectors worn on the edge of skirts are both one, and three yards in length. A very nice skirt is beautifully lined with silk and finished with a hemmed or pinked ruffle of the silk as a balayouse on the inside. Many cannot afford a silk lining, and while they are charming to wear they are by no means a necessity. The skirts continue long, though the rumor is gaining ground that the French men dressmakers are against the style, and will change it gradually. In the meantime the bell skirt sweeps on. A correspondent wonders why so many bell skirts gap apart in the back. Simply because the maker forgot to catch the placket opening half-way down with a buttonhole beneath the plaits and a flat button, which like the modest violet is too lowly to be noticed.

THE LATEST DESIGNS

A VERY pretty house dress is made of red crêpon for a bell skirt, pointed basque back, corselet front and full sleeve uppers drooping over deep cuffs. The edges of the collar, wrists, corselet, basque back and bottom of the skirt are trimmed with black silk moss bands at twenty-five cents, headed with jet gimp at the same price. The crêpon was one dollar, and lined with percaline at fifteen cents.

Princess gowns have a yoke, round or V-shaped and a corselet of silk edged with a bead gimp. Slender figures wear these yokes in cross-wise tucks. Convenient "hack" dresses are of serge, cheviot, homespun, etc., fashioned with a bell skirt; in fact, there is but one skirt, and that is both a belle and a bell. Jacket waist having only shoulder and under arm seams and a belt across the waist line, which passes through openings made in the side seams, and fastens in front over a loose blouse of wash, China or surah silk, which usually has a back of silesia and is entirely separate from the jacket waist. Small revers are worn again, and deep, close-fitting cuffs end at the top in a point up over the sleeve. The Russian blouse has become one of the fads of the season, but let short and stout figures flee from its shadow. Sleeves are broad and full to the elbow, close below, and many have a small cuff flared out just at the bend of the arm; others are braced there with velvet or silk ribbon or a band of passementerie. Shirt sleeves ending in narrow wristbands are worn on outing gowns. Jaunty tennis gowns will have a bell skirt and Russian blouse, as well as the longer-worn sailor and shirt waist. Striped flannel and "Outing" cloth still prevail for these pretty gowns.

FOR STOUT FIGURES

A WAIL goes up from all over the land regarding "bell" skirts, but the wailer is stout, and the present style of skirts is not kind to a prominent or stout figure. There is but one thing to do and that is to eschew such an unbecoming style and wear appropriate and becoming fashions, even if they are not the prevailing ones. The bell back is correct and the plain, flat sides are not bad, but the front must be draped by lengthwise folds running in each side of the belt, which extra cloth requires an extra length of about half a yard at the top, which must be draped on the wearer, as these flexible folds cannot be arranged by any set rule. For a moderately stout figure a pretty skirt has besides meeting at the center front of the belt where they are lapped over, and then diverging so as to leave a reversed V in the center.

DRESS AIDS FOR MOTHERS

NEAT DESIGNS FOR MISSES



MOTHER writes me: "How shall I make my daughter small waisted?" which question opens a field of thought and gives ample room for the dress reformers. Growing girls are apt to be too stout or so tall and slender as to resemble

a cornstalk, but if dressed according to the needs of their figure many of these blemishes, if nature can be a blemish, may be modified, if not hidden; for fashionable trimmings may be adapted for such opposite forms. The bretelle ruffles, commencing narrow and scanty near the center of the waist line and growing fuller and wider over the shoulders, where they end or continue down the back as in the front, were apparently invented for the stout girl, as they give her a longer and more slender waist, as does the pointed girdle now worn. For the slender girl, the bertha trimming of lace, embroidery, silk, etc., outlines a round yoke, falling fuller over the shoulders and giving breadth to the form and fullness to the flat chest. Both wear bell and gathered skirts and full sleeves. One may wear any material, but the other looks better in narrow stripes, small figures and solid colors. Girls of fourteen to sixteen years wear the Russian blouse, which has been described many times, for their street and house dresses. Other pretty waists for them have a round back, where it buttons, and short, square jacket fronts opening over a plastron of China silk or surah. Neat challee frocks have the front shirred on cords from one armhole to the other, forming a yoke, with the fullness running into a pointed girdle made of six-inch ribbon, which is then folded narrowly around the waist and falls in two long ends at the back. A girl of fourteen wears a gathered skirt of crêpon, three yards and a half wide, with a round waist gathered at the neck in shirred tucks to form a yoke. The sleeves are shirred at the wrists, and a corselet from the side seams is laced permanently in the front, as the frock fastens in the back. The corselet is well boned, straight on the upper edge, nine inches deep, and slightly pointed or round on the lower edge. White mull, thirty-two inches wide, and from thirty to forty-five cents, is greatly used with a trimming of point de Genes lace for dainty midsummer frocks.

FOR SMALLER GIRLS

THE all-wool and mixed challees in cream, pink and pale blue grounds are neatly fashioned with a full skirt, two yards and a half wide for a girl of eight years, round waist gathered around the neck to form an erect frill and at the waist line, back and front. Full sleeves shirred at the wrists to form a frill. The only trimming is a piece of No. 12 ribbon set on the front of the waist as a V reaching to the waist line, then carried up under the armholes to between the shoulders at the back, where it forms a short Watteau bow with ends to the bottom of the frock. Girls of two or three years wear their skirts to escape the floor in the quaint Greenaway style or well above the feet; this is entirely a matter of taste on the part of mother, though it is well to remark that the very long skirts are not as universally worn as they have been. Striped cottons like Madras, "Outing" cloth, cheviot and Bedford cord are trimmed with several rows of fancy braid on the bottom of the gathered or box-plaited skirt, the sailor collar and cuffs of the blouse. Cotton cords and piqué frocks have a gathered skirt, full sleeves and round waist, with a short yoke, collar, turned back cuffs and pointed girdle of plain colored goods edged with several rows of cotton braid or passementerie, which is now made in fancy and plain designs. Plain and figured colored mulls and lawns for the warmest summer days are made with a low "baby" waist, full sleeves and a gathered skirt sewed to the waist belt; a frill of the fabric trims the low neck, and a yoke of white nainsook completes a cool and not expensive frock.

THE TINIEST OF BOYS

LET them wear their dresses to the ankles when from one to two years of age, with the skirt gathered or box-plaited, the waist made in three pieces, buttoned in the back, the turn-over collar separated, back and front, and coat sleeves having turn-over cuffs. Embroidery edging figures as a trimming on small boys' gingham, Bedford cord and piqué dresses. The latter are made with very wide collars and cuffs edged with embroidery, kilt skirt in box plaits and round waist having a wide plait, back and front, with simulated hip pocket edged with embroidery on either side. At three years kilt skirts coming two inches below the knees are of serge, cheviot, plaids, checks and diagonal fabrics, as well as of cloth, plain and striped flannel.

SOME SUGGESTIONS ABOUT THE HAIR

By Isabel A. Mallon



EVEN in the world of fashion there can be no doubt that the influence of good taste overrules everything else. At one time some famous hair dresser, or some great beauty, approved of a certain method of dressing the hair, and all the world, that is, the world of women, followed her example. It made no difference if one were a tall slender woman with classical features, the same mode of arranging the hair was adopted as that fancied by the piquant beauty with a short face and nose tip-tilted, and whose dimples were supposed to excuse her lack of height. This has been changed. And the "becoming" is triumphant. Margery, whose golden locks naturally fall in soft easy ways and look best in a loose twisted knot, wears it that way, while Catherine, whose black, glossy hair seems of itself to roll away from her forehead and demand that it should be braided and carefully pinned to show the shape of her head, selects the mode that is most proper. To be governed by fashion, whether it is becoming or not, is counted an evidence of vulgarity, yet if a fashion suits one's face and a change is desired from the usual method of arranging the hair, then it is at once proper and in good taste to make the fashion subservient to one's self, and select for occasional use a pretty new style.

ABOUT THE CARE OF THE HAIR

BEAUTIFUL hair requires that never-ceasing care should be given it. It demands much brushing, some thought as to the kind of pins used to fasten it, and gentle consideration for it, so that when braided it is not pulled, and when one is asleep it is not allowed to be loose and so get matted. It sounds very



A GRACEFUL COIFFURE (Illus. No. 1)

pretty in a romance to read of the sleeping beauty with her hair floating about her like a cloak, but it would have taken the sleeping beauty many an hour in the morning to disentangle it, and she would have lost many a hair in this operation. At night the hair should be loosely braided, tied with a ribbon, and allowed to hang so that an entire rest from pins may be given to it.

A very coarse pin, one that is sharply pointed, or a rough one, will in time ruin any hair no matter how beautiful it may be. The best pins for the hair are the small ones of tortoise shell or amber, but in many instances, especially where the hair is fine and dry, they will not hold it up.

THE COLOR OF THE HAIR

IT almost goes without saying that a well-bred woman does not dye her hair. If in some moment of, I was going to say temporary insanity, she should be induced to do it, although it would be mortifying, and she will have to permit herself to look like a striped zebra for a short time, still it will be wisest to face the situation and allow her hair to grow back to its natural color. The fancy for blonde hair, which has been credited to the fact that the beautiful Empress of the French possessed it, may really be traced as far back as history goes. It is always said that Eve was a blonde, while the hair of Venus was, so it is told, a perfect golden. Lucretia Borgia, Lady Macbeth, Queen Elizabeth, Anne of Austria, Marie Antoinette were all light haired. However, this does not make less marvelous the beauty of dark hair, which from the jet black, which shines like ebony, to the dark brown, with its glints of gold, cannot be surpassed. The explanation as to the difference in the hair is told very funnily in an old book. It is said: "That heaven sent upon earth many women with golden hair so that they might charm the other half of humanity. Seeing this, the devil, who hates men, sent cooks. These, with their sauces and ragouts, disordered the human liver and produced the desired result—dark skin and hair." However, the color most esteemed just now is an ashy blonde, a shade that no dye will produce, and which, as it must have a clear white complexion accompanying it, as well as black brows and lashes, is counted by artists at once the most peculiar and artistic contrast. All hair is beautiful that is well cared for, and if it be remembered that smooth crimps are best suited to dark hair and fluffy ones to light, not so many mistakes will be made in arranging the coiffure.

ABOUT CRIMPING THE HAIR

OF course, it is true that many beautiful suits of hair are ruined by careless crimping. This is done by hot irons that burn it, and dirty irons that discolor it, making the locks anything but lovely. With care the hair can be crimped or curled, and not hurt in the least. French hair dressers prefer the old method of turning the hair around in a circle, putting a soft tissue paper over it, and then pinching it, a method that is certain to preserve the hair, and which forms soft fluffy curls when combed out. The ordinary curling iron, however, will produce the same result if a little care is used; the iron must not be allowed to get over hot, as this will ruin the metal, and it must be absolutely clean. A good hair dresser carefully wipes off her iron, so that any smoke that may have gotten on it will not abide upon the bang. For crimping the back hair the large, flat iron made especially for this purpose is given the preference over putting the hair in pins and pinching it, but the wielder of the iron must be careful that it does not get too hot.

A GRACEFUL COIFFURE

IN Illustration No. 1 is shown a pretty arrangement of the hair, certain to be becoming to the woman who has rather a large head and who, therefore, does not want to make it look top-heavy. There is a very short bang, that is loosely curled and which lies decidedly close to the head. The front hair is then drawn back in a soft manner, although it is not waved, and it is turned over the fingers until a fluffy puff is achieved. This is fastened to place with lace hair-pins, forming a rather solid foundation for the puff which is just above it, and which is made of the back hair drawn up as shown in the illustration.

ANOTHER PRETTY COIFFURE

A VERY different mode of dressing the hair is shown in Illustration No. 2; this style being intended for one whose face permits of wearing the hair low, and whose hair is sufficiently light in color to stand its being crimped in a very loose manner. The front is cut so that when it is curled the bang looks slightly pointed, the center curl coming right down, as it should, in the middle of the forehead. The remainder of the front hair is, after being crimped on a large iron, drawn back very loosely, the ends being turned up in long soft knots as shown.

ABOUT BRAIDING THE HAIR

BRAIDING the hair is decidedly in vogue, and women who like their hair to look neat and smooth prefer it to what is called the fluffy style. The mistake usually made by the girl arranging her hair in braids for the first time, is that she begins her braid too low; as she wants to loop it or twist it she must brush it up from the nape of her neck and start to braid it mid-way of the back. Then it is easily turned around and fastened, if she wishes to wear it in that fashion, or if it is to be looped, she lets part of it belong where the plait began making the other curl around the top and tying the ribbon below that. By the by, no other color ribbon is worn but black, and one must beware of having too wide a ribbon or too large a bow.

A VERY SIMPLE STYLE

A PRETTY arrangement for the hair of a young girl is shown in Illustration No. 3. The back hair is braided and tied with a



CRIMPED IN A LOOSE MANNER (Illus. No. 2)

black ribbon, the front having just a suggestion of a bang, so that a soft framing is given to the face while the hair beyond is drawn up in Pompadour fashion, and the ends are curled and fastened on top with lace pins. This looks somewhat elaborate, but a careful study will show that it is very easily arranged, and the hair once trained in this way will soon fall naturally into the lines desired.

THE MOST ARTISTIC STYLE

THERE are in this world a few women who, having their hair arranged in the most artistic style possible, can keep it that way, but the average woman finds that it has an inclination to tumble about and to grow untidy, so that she, after one or two trials, gives it up in despair. However, for the benefit for those who can keep their hair in perfect order Illustration No. 4 is pictured. The hair which is cut short all around the face is loosely curled, the bang not extending very far back; then the hair at the sides and on top is right from where it grows, crimped, drawn back and fastened in loose curls that form in their outline a chate-laine, or rather the chate-laine effect. Much care must be taken in arranging the hair in this way, for while it should be firmly fastened to position, still the hair-pins must not show; and, while it is fluffy and loose looking, it must not have the air of untidiness. For evening this mode is decidedly desirable, but I can scarcely commend it as an arrangement to be worn under hats of any sort. The effect would be entirely lost by any covering.



VERY SIMPLE AND PRETTY (Illus. No. 3)

THE PARTING OF THE HAIR

A VERY decided fancy has arisen for parting the hair. It may be just in the center or slightly to one side, as is most becoming, but the part does not need to extend through the bang, so that the soft framing for the face is still retained. The hair on each side of the part, wherever it may be, is, however, brushed very smoothly, and made to look as glossy as possible, so that a decided contrast is offered to the fluffy part of the hair. Parting the hair slightly on one side is a style commended to women whose faces are somewhat slender, and whose features are pronounced. The part immediately in the cen-



ONE OF THE MOST ARTISTIC STYLES (Illus. No. 4)

ter of the head requires very regular features, and so is not attempted by very many women. By the by, this parting the hair on one side does not mean the arranging of it in such a way that a masculine look is given to the face, but, instead, as the parting is slightly to one side of the center and does not extend entirely forward, it is rather coquettish than otherwise in its effect. Women who wear their hair very plainly part it in the back and turn it over like a French twist, drawing it up to the top of the head in such a way that the parting is visible.

A FEW LAST WORDS

TO brush and brush and still to brush is the best medicine for the hair, remembering always that it is the hair and not the scalp which is to receive this treatment. Upon the brush used depends a great deal. In the first place it must be immaculately clean, and one's brushes should be washed as religiously as is one's face. The comb should be coarse, so that it will disentangle the hair if it is snarled, but if the hair is well brushed the comb really is of very little use. A fine comb is never advised. The brush should have long, soft bristles that go through the hair, taking with them every particle of dust and leaving behind them a glow that is beautiful.

Many women consider the attainment of some special arrangement of the hair a desirable something that they will retain all their lives. And after all I do not know but they are right. We think of somebody we love; think of her with soft sweet curls framing her forehead; think of her with beautiful hair drawn back smoothly; think of her with hair parted "Madonna-wise on either side her head," and it is a bit of a shock when one sees her after an absence to discover that she does not look quite the same and that somehow she seems a little older. My friends, it was a wise woman who said: "I began to arrange my hair in a certain fashion that was becoming to me when I was thirty-five years old, then it made me look forty-five; but as the years have gone on I have never changed it; now at fifty-five I look ten years younger and at sixty-five I am expecting to look twenty." You know the secret? It was that she never changed in appearance.

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon

MRS. MALLON will be glad to answer any question about woman's wear which may be sent to her by JOURNAL readers. She asks, however, that she be permitted to answer through this Department in the JOURNAL; though, if stamps are inclosed, she will reply by mail. Address all letters to MRS. MALLON, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.



HERE is one adjunct to a toilette, that, while it cannot be called a trimming, does not form the material proper, or the design chosen, will yet tend to make or unmake the good effect of a costume. And this is to wear it in a perfectly reposeful manner. Have you not seen women, who, by exciting themselves, by upbraiding the heat every five minutes, and by wondering why there are not cool airs in mid-summer, get themselves so wrought up that all their belongings look out of place, and they, themselves, present anything but the picture of a

well-dressed woman? Vexation of spirit as expressed in the face or manner will tend to make the most perfect toilette a failure. So it behooves us to be as placid as possible, and make our gowns look in place, and each knot of ribbon, each bit of lace not an overheated and weighty decoration, but a pretty trimming that seems just in the right spot and does not give an over-dressed and over-decorated look to a costume which should have an air of sweetness and simplicity.

THE Watteau fold, though it has even made its appearance on wedding dresses, will soon lose its popularity for out-of-door gowns or jackets. It shows, however, very prettily when it is made to form the entire back of a house dress that has an Empire front, confined with a broad ribbon and regular picture sleeves. With this the neck is cut out round, and from it falls a four-inch frill of coarse lace that is in regular bertha fashion, and which suggests the pictures of the beauties who were famous when Queen Victoria was a bride.

A LITTLE to one side, far down on one side, in the back, or absolutely in the center, must the hair be parted. I have said this before, but I repeat it again, and the young woman who ordains that among her locks "there'll be no parting there," is simply telling that she is out of fashion, that dreadful state which somebody has announced is as bad as being out of the world.

FOR general wear nothing is quite so desirable as the small-sized sun umbrella with its handle of natural wood. The silk used for the cover is almost invariably plain, being either dark blue, bright or deep red, golden-brown or olive. The fancy white parasols, while they may be used at the seaside or the various watering places, are of no use whatever in the city unless one should be driving. Broad bows of ribbon matching the silk in color, tied firmly to place on the handle, are in good taste on any parasol.

NO matter how elaborate a skirt may be, three very narrow ruffles of black satin ribbon are fancied as foot trimmings. These scarcely show and yet protect the gown well. Black is invariably used, even though there should not be a hint of the dark color in the frock itself.

SOME odd buttons intended to be used merely as decorations on coats are of tan colored leather, or kid, with a small medallion of white lace in the center of each. Both French and English dressmakers are putting these buttons on white or black cloth coats. The combination of tan, black and white is one much favored on the other side of the water.

TURKEY red cotton is liked for frocks to be worn at the seaside. It is made up with a plain skirt and has a long coat trimmed with coarse Irish lace. Very often an elaborate arrangement of red satin ribbons forms the waistcoat. With this should be worn a small red hat trimmed with white lace and a black shaving-brush pompon, while the gloves, shoes and stockings should all be red. This costume, utterly impossible in the city, makes an attractive bit of color against "the sad sea waves."

THE Empire belt or girdle is worn very extensively with gowns having the Watteau back. Often it is a very wide ribbon, and again it is formed of folds of white silk, five in number, that make it reach up and give the short-waisted effect that is considered desirable. Girls with very small waists are wearing rather broad belts fastened at one side with a really fat rosette. This is placed right on the belt itself, slightly to one side of the front. By the by, in arranging ribbon belts remember that the ends and loops can be tied in any place except at the back.

GENTLEWOMEN whose years are many, whose brains are wise and whose hearts are young, keep themselves looking pretty and dainty by wearing little caps made of bits of real lace and upon which are placed coquettish bows of pale rose, blue, or white ribbon. These little caps are most becoming, and if some one objects to an elderly lady wearing a ribbon, I can only answer as did another woman writer: "That it is the withered oak upon which the mistletoe blooms."

A TRAVELING suit intended for a short journey is made of rough tweed, has a silk blouse and a belted blazer of the tweed. With the striped shirt is worn a laced girdle of undressed kid, and up over each shoulder come braces of the kid, caught just on top with small, gold buckles. After one is quite settled for one's journey the coat may be removed and the jacket, with its belt and braces, presents a very stylish appearance.

A SMART bracelet for a girl who rides, or who is inclined to out-door sports, is a gold crop, curved and caught in the center by a horse shoe and with a nail in the latter. The handle and end of the crop are elaborately engraved, so that an extremely pretty effect is produced.

A DAINY little bonnet to be worn with a black lace gown is made on an open-work frame and is of bunches of oats, a cluster of oats and clover blossoms standing well up in the back and forming the only decorations. Most of the flower bonnets come without any ties, but they are much improved when black velvet or some dark color in harmony is added to them. The average woman does not look well with a small bonnet on top of her head with apparently nothing to hold it in place.

A VEIL that is found becoming to brunettes is a fine black tulle with tiny white chenille dots upon it. The border is formed of the dots put together a little more thickly, although as the veil is drawn up under the chin this bordering scarcely shows.

THE curious little bells that may be gotten in either gold or silver to be placed upon one's chatelaine, are, it is said, duplicates of an old gold one first discovered during the excavations in Rome in 1875. The Greek letters that are on the sides of the bell are translated into meaning, "I was made against fascination." In the times gone by it was believed that these tinkling cymbals would keep away the evil eye and prevent one from being fascinated by wicked people. It would seem as if there were as much need of an amulet nowadays to keep away enemies and the evil eye as when they were worn by the Roman ladies and their little children.

WHITE undressed kid gloves will be in good taste with the simplest cotton gowns. They may either close with a large button, or slip over the hands in ordinary mosquetaire fashion.

IN wearing a veil with a round hat, the soft, full folds of the tulle or net must be drawn under the chin, over the hair, and fastened high up at the back. Fancy pins are not liked for pinning this in position; instead, the material should be knotted and tucked just under the brim of the hat.

A FAVORITE decoration for each side of the closing of a black or dark blue cloth coat consists of loops and ends of broad, black braid so carefully sewed on the material that they look as if they were woven on the stuff.

A NOVELTY in hats has the square, mortar-board crown, with a brim of medium width just curving up at one side. The trimming most liked for these hats consists of a narrow twist of velvet and a shaving-brush pompon at one side near the front.

ELABORATE necklaces are no longer in vogue, a single string of gold or pearl beads fitting closely about the throat being counted all that is necessary.

A VERY dainty slipper is of black velvet and has its entire surface covered with facets of steel set in at regular intervals, that glitter like so many diamonds against their black surface. I mentioned this in black velvet with steel upon it, because that is the most artistic, but similar slippers may be gotten in green or brown velvet, with gold facets upon them.

THE extra broad black satin tie such as gentlemen wear in the evening is much fancied by the tailor-made girl for daytime wear with her pink, pale-blue, or lavender shirt. These shirts, by the by, must have white collars and white cuffs, or else they are not esteemed good form, and if this was said of her shirt the tailor-made girl would be made very wretched.

A VERY great many of my readers write asking how they can best clean white gloves. In all the large cities gloves are thoroughly well cleaned for ten cents, and when the cost of the material for cleaning them is considered, the amount of time taken and the chance for a bad result considered, it can be easily understood that there is economy in submitting one's gloves to a professional cleaner.

THE fancy for white ribbon ties around the braided knot of hair still continues. The ribbon should be about an inch wide, of gros-grain with a corded edge.

BOW knot pins are now sold with a chatelaine attached; the chatelaine hook may be removed if desired. These bow knots come in dull yellow, etruscan or bright polished gold, and also in silver, plain and filigree.

COSTUMES FOR LAWN TENNIS

By Isabel A. Mallon



THE delicate, fragile girl has no longer, from a physical standpoint, any social position. She is looked at by all the other women with an air of pity that is strongly akin to contempt. Of the justice of this not much can be said, for, after all, the woman who is not strong is probably handicapped from her birth, and much should be forgiven her because she suffers much.

However, as a nation we ought to welcome the healthy, hearty girl who can beat her brother in managing a tennis ball, in rowing a boat, and very often in managing a frisky horse. The tennis girl belongs essentially to the summer time, for she wants verdure green upon which to have her court, and she longs for the sun to shine brightly so that she may warm up and her skin get that healthful glow which will make it so white and so pink during the coming winter.

THE MATERIALS FANCIED

JUST why stripes should attach themselves to lawn tennis costumes is not known, but a good tennis player would as soon think of playing with a strange racquet as she would of not achieving a striped effect in her costume. It is true that veritable stripes in flannel, showing blue and white, scarlet and white, brown and white and black and white, may constitute the skirt, while the blouse is of plain material. Occasionally, plain white flannel is used, and then it is trimmed with a



A STRIPED TENNIS SUIT (Illus. No. 2)

colored flannel either as a striped bordering or it may be appliqued on to make it appear like such stripes as the zebra uses for his everyday frock. A preference is given in fabrics to light-weight flannels, and though they may be made up as picturesquely as possible, still they must not be elaborate, and sufficient room must be given for all parts of the body to have perfect freedom. Sometimes the blouse instead of being flannel is of soft silk, usually a cream in shade, and then for wear over this, if one should get over-heated, or if the day should be chilly, is an easy but well-fitting plain cloth blazer. Serge may be used for a tennis dress, but expert players count it as rather heavy.

English girls have a great liking for the heavy striped cotton material which we call "awning fabric." This they use for the plain full skirt and then have a blouse of blue flannel or silk, as is most fancied. Some very coarse wool stuff is shown and commended for gowns for out-door wear, but as it has a very wide mesh that would easily pull apart I cannot recommend it, believing that plain tennis flannel is, after all, the most desirable of the fabrics commonly shown for gowns to be worn for out-door games.

THE DESIGNS FANCIED

FASHIONS do not change much in the tennis get-up. Having discovered that a moderately full skirt is required for swiftness in running, that an easily fitting blouse with full sleeves permits one to be more at one's ease than in a close-fitting basque, the tennis player, though she may modify does not absolutely alter the general style of her costume. She has found that a skirt too full will tend to fly forward as she runs and cause her to trip, that a sleeve too full looks ridiculous, and that a blouse too loose is dowdy, and above everything else the tennis girl likes to look trig. The accordion-plaited skirts are still in favor, and as they are not made as wide as they were at one time, and as the plaits are caught here and there to position, they do not fly out and give the mushroomy look which was characteristic of them once.

Though a short skirt is required, it need not be one that is awkwardly short. Any little individuality may express itself about the blouse, where quaint sleeves, becoming collars and jaunty ties are possible. For belts, the plain leather one continues in favor, although the soft leather one, pointed and laced in front, is also fancied. When sashes are worn they are usually of soft silk, and provided they flatten to place they may be as long as the wearer desires.

A TYPICAL TENNIS DRESS

A VERY pretty tennis dress, more elaborate than any seen, is here shown. (Illustration No. 1). It is of white flannel laid in accordion plaits; the skirt being, however, very well fitted to the figure. The blouse waist is of pale blue silk, the sleeves, which are slightly raised on the shoulder, being turned over at the elbow to show under sleeves of white flannel; the cuffs on the upper sleeves are of white flannel, those on the under part being of blue silk. The collar is of blue silk, and the long soft sash, which is simply knotted on one side, not tied in a bow and ends, is of the soft blue silk with its ends fringed out. The hat is a white felt turned up from the face and having a cluster of pale blue ribbon loops as its decoration. The low shoes are of white canvas, and are worn over pale blue stockings. This suit could be duplicated in any colors fancied, but the combination of white and pale blue is so dainty looking and usually so becoming that it is oftener noted.

A STRIPED TENNIS SUIT

AT Illustration No. 2 is shown a tennis suit that suggests that its wearer is an expert at the art of tossing a ball, or following its swift career. The plain skirt is made of red and white striped flannel, the red being a decidedly dark shade. The blouse waist, which is very loose fitting, has inserted in the front a plastron of white flannel lined across with red braid matching the stripe. The sleeves are raised on the shoulder a very little, are easy fitting and finished with the simplest of cuffs. The apron is made of heavy white linen, being turned up at the bottom, as is usual, to form the pockets in which the balls are held. The waist band is an ordinary one of white ribbon. The hat is a straw one that comes well over the face and shades the eyes, its decoration being red poppies. The shoes are the usual canvas ones, and the stockings are red.

A gown like this could be developed in any of the materials fancied for out-door sports, and the design has much in its favor, for while it lacks the smart air of the first one shown, it has a decidedly business-like look, and would suggest that the girl who wore it played tennis to win and not merely to look fashionable, or because it was pretty. The wearing of the apron is a matter of individual taste.

A BLOUSE THAT IS FANCIED

ILLUSTRATION No. 3. There is always some girl who has not a regular tennis get-up; who either does not care for it, or who, it is just possible, does not wish to spend her money on a gown that can only be used for one purpose, so wisely enough she makes for herself a blouse like this, and wears it with some plain skirt. The material is white flannel, showing alternate stripes of scarlet, blue and brown. It is closed down the front with small dark-blue buttons and the fullness is gathered in at the waist by tapes in regular casings. The collar is of light brown silk, and the tie that comes from under it, which is carelessly knotted, is of white silk. The sleeves have cuffs matching the collar. The belt is a pointed one of light brown leather laced down the front, and the cap is the regulation white one that seems dedicated alike to man or woman for rowing or ball playing, or indeed any sport that is possible under the sun. Plain white flannel blouses look well when worn with skirts of dark blue or black, but if an ordinary skirt is worn the striped blouse seems more in harmony with a dark skirt than does the all-white one; of course, the advantage of the all-white is that it can visit the laundry, but if it is wished that it should look well it must go to a laundry where the workers are adepts in the art of making flannels look as good as new. And certainly, when they are all crinkled up, as is too often the case, you could not say this about them. So, after all, unless you are very sure of your laundry, a silk shirt is advised; though according to the doctors and all the health people, the flannel is given the preference. But be sure of your laundry.



COMBINING COMFORT AND GRACE (Illus. No. 1)

THE TENNIS HAT

OF course the regular tennis hat is the soft felt one bent up to be becoming, and with little or no decoration upon it. However, as all women do not look well in this hat a very wide choice is allowed, and there is no reason why one cannot wear just what one pleases on one's head. There is, however, a positive lack of taste in wearing an elaborate hat. If it be straw, then it should be rather coarse, with simple trimmings, and in cloth only the regular hat is permissible. At most country houses a collection of large felt sombreros, of rough straw hats, of tennis and of yachting caps are in the hall, so that the visitor may, if she does not possess a hat in harmony with the sport, be offered one by her hostess. The hair should be worn in the



A FANCIED BLOUSE (Illus. No. 3)

simplest manner possible, so that it will not seem to fly out of place each time that a sudden flight is necessary. In fact, while a tennis costume must be pretty and easy to wear, it must at the same time have the trig look that is possible even in an outing get-up. The only jewelry worn is the medal won at some tennis tournament, but the good taste of this even may be questioned. The good tennis player gives no thought to how warm she is getting and consequently, too often, becomes the victim of her own carelessness, catches cold and loses her good looks, when, if after she has finished playing she were a little careful and would be rubbed with alcohol she would find that her skin would become remarkably white and soft, and that she herself would be in good health.

THE FEW LAST WORDS

I CANNOT say too much in encouragement of out-door sports for girls; they get their lungs full of good fresh air, their bodies are well developed and the chances are that keeping well physically they are also in good health mentally. A sprightliness is apparent in the bearing of a girl who has been confined in school or office a number of months after she has returned from a needed outing. But do not let yourself become so absorbed by the gentle game of tennis that nothing else in life is of interest to you. Make your pleasures subservient to your duty, and you will find that you can more easily bear the burden that may be imposed upon you, and that you can more keenly enjoy the delights that come to you. And do not be selfish about your pleasure; that is, because you play well do not allow yourself to make a jest of the girl who is not as much of an adept as you are. Instead, show that you are a courteous hostess, and a good friend by assisting her in every way possible so that she will not feel her ignorance. A hint here and a suggestion there given in a quiet off-handed manner will put her at once at her ease. That is the best of all games to learn, the art of making your visitors feel happy and at home, and it seems to me you would be counted a poor tennis player if you did not know how to manage your friends so well that when they called "love!" there would be more meaning in it than is usually implied in the word.



HINTS ON HOME DRESS MAKING

BY EMMA M. HOOPER

MISS HOOPER invites, and will cheerfully answer any questions concerning home dressmaking which may be sent to her by the JOURNAL sisters. While she will answer by mail, if stamp is inclosed, she greatly prefers to be allowed to reply through the JOURNAL, in order that her answers may be generally helpful. Address all letters to MISS EMMA M. HOOPER, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.

NEW DESIGNS IN COTTON DRESSES



THE fashionable modistes always bring out, late in the summer, some advanced styles of pretty cotton dresses, and lately they have taken a fancy to satines in a great degree; but these must have either a gray, bright blue, or red surface, with cashmere-colored scrolls, or white figures. They are made for seaside dresses, where most cottons become limp, and have the fashionable bell skirt, with three rows of velvet ribbon, or three ruffles of No. 9 black satin ribbon, gathered thickly to overlap each other, which makes a very fluffy frill on the lower edge. The round waist is worn with an Empire sash of black ribbon five inches wide, which is tied on the left side with two upright loops, and one falling below with two short ends. The sleeves are gathered in at the arm holes, and also to the top of a deep cuff below the elbow. The cuff is covered with *écru* or Irish point lace, and the yoke to match may be pointed, round or square. Narrow black satin ribbon is tied round the top of the cuff, with the bow at the inside; the same ribbon encircles the collar, tied on the left. A dressy gingham gown of blue and cream stripes, with a little pink thread here and there, has a bell skirt and a ruffle of the goods, with a ruffle of white Irish point above. A round waist has a pointed yoke, plain collar and deep cuffs of the lace, with a pointed girdle of blue *moiré* ribbon six inches wide, which is folded narrowly around the waist, like a belt from the girdle, and hangs in two ends at the back to the bottom of the dress, with a rosette where the ends part at the waist line. A dainty morning dress is made with a princess back, having the bias bell seam up the back, and shirrings at the waist line, which fits the otherwise seamless back to the form; the front is cut with a slight point and a gathered skirt.

HOW TO TRIM

FRENCH batiste, in cross-bar patterns having a white ground, are made over plain lawn, making the lining a low-neck waist, sleeves and bell skirt. An evening dress of batiste will have a full skirt gathered thickly in the back, and slightly in front with a deep hem. The round waist has a yoke of the inevitable Irish point lace and deep cuffs of the same; or the sleeves may be long and full, ending in a wristlet which is tied round with ribbon. Wherever the cotton dresses show a hair line, or figure of black, the ribbons are selected in black *moiré* or satin; the slightest excuse being thus taken advantage of to use black on the dress, but black Irish point is never used on a light-colored cotton dress. For a slender figure there can be no prettier trimming than a *bertha* ruffle on the waist, which is sewed on the dress, and turned over so as to fall wider and fuller on the shoulders. A new vest for lace or embroidery on cotton dresses is V shaped, ending at the waist line. On either side are revers from the waist line to the bust, ending at the top with a bow of ribbon formed of three upright loops and a small knot in imitation of the Prince of Wales' plumes; this is placed on either side of the vest, heading the revers. They are also used as shoulder bows, and if there is a trimming of a jabot of lace from the collar to the bust the bows finish the lower end.

WHAT COLORS TO COMBINE

IN making new gowns, or while remodeling old ones, care must be taken to combine harmonizing colors as well as materials that agree. This season has witnessed an almost unbounded popularity for green, which is one of the most useful of colors, as it corresponds with tan, gray, black, white, and even lavender has been stylishly arranged with pale green, but any such apparently glaring contrast must be arranged only by an artist in colors and shades. Tan and brown forms an admirable contrast, and the gray shades are worn with pink, cardinal, black, yellow and green. Navy blue looks well with a vest of tan, yellow, pink, paler blue or deep red, and lavender has been very fashionable with pink and pale green, besides always agreeing well with clear purple shades. There is a clear lavender, as well as a pinkish shade, and the latter is more becoming as well as the stylish selection at present. A sharp contrast is as agreeable as a slight one, but harmony and appropriateness must be preserved. Very often a shade lighter or darker than the dress will combine better than a contrast, especially if the fabric of the gown is of a prominent stripe or figure, as then a subduing effect is desirable. An eye for colors is a welcome gift to any dressmaker, but is also one that may be cultivated when nature has denied the talent, now a necessary one.

FOR STOUT FIGURES



IN my last article I spoke of the difficulty that stout figures had in dressing at the present time in a manner becoming to the person, and yet stylish as to design. I am forced to speak of this again, for not a week expires that I have not complaints on this score. It is most unfortunate that the present styles are so illy adapted to stout figures; but, unfortunately, a fashion writer does not and cannot make the styles. By using a little ingenuity and taste, however, many of the present designs may be well adapted for stout figures. But I must impress it upon my readers that it is not really the manner of making that is as important as the material selected. No power could make a stylish costume for a large woman out of a dress with a huge pattern upon it, or one with wide stripes, but a material with a very narrow stripe and plain surfaces, or delicate figure, would add greatly to the appearance.

SUITABLE DESIGNS

THEN, of course, crosswise trimming must be avoided; stout people cannot wear broad, heavy frills, or what is generally termed any "fussy" styles of trimmings. Their sleeves should be moderately full, and in place of being high upon the shoulders should droop more toward the elbow, giving the present wide appearance rather than the high. The close-fitting bell skirts are most unbecoming to a full figure, but the addition of a small fold on either side, draped into the belt, will at once disguise the extreme plainness and keep to the idea of the bell. This skirt I fully explained in the issue of last month. The folds around the bottom, or a plain trimming like rows of velvet or ribbon, should be worn in preference to any ruffle. A slight train in the back adds to the height, and thus takes away from the breadth. Very stout women are apt to sink in at the back just below the waist line, which gives a broader appearance to the hips. This is easily avoided by wearing a very small pad fastened in the skirt under the belt; it should be very small, so as to round out the basque in the slightest manner, and yet take away the depressed appearance. Where the waist is rather small and the hips large, jutting out like shelves on either side, there must be what is called a "give" to the bottom of the basque, which is made by letting out the side gore seams, and taking in the waist line very sharply. Stout people should use the very best of whalebone for their basques, and not only bone every seam, but put an extra bone in between the side form and second dart, and one up the center front on the button side. Where the waist is over twenty-eight inches in measure, a double side form should be used. It would be impossible to describe the shape of this basque so that the different parts could be cut out without a pattern; but the two side forms are really no larger than one, but having a bias seam they make the figure look more tapering. As paper patterns cost but thirty cents apiece, I would advise any one of this figure to buy one with the double side form. The fashionable basque, showing only the side the shoulder seams in the outside material are extremely unbecoming to full figures. The point in front should be about four and a half inches below the waist line, then shaped to fully two and a half inches below over the hips, with a point at the back the same length as in front, or cut the back with a deep narrow coat-tail, which is opened up the center, eighteen or twenty inches long, below the waist line, and at the bottom three inches in width.

FLANNEL GOWNS

THIS material has become a standby for all ages, though commonly grouped under the name of "outing" dresses. Plain navy blue and white flannel, stripes and cross-bars of many sizes, are worn indoors and out. Boating, yachting, tennis, mountain, seaside and country walking costumes are all of this seasonable and serviceable material. The trimming should never be fussy, and always something that will endure sun and rain, as rows of machine stitching, or a bias border of a contrasting flannel, machine stitched on the edges, or finished with rows of feather stitching in wash embroidery silk. Yachting gowns are gayly decorated with rows of gilt braid and buttons. Either this must be replaced often, or be of the best metal, though even this tarnishes in a short time in the salt air. A flannel dress should be sponged before making it up, though a few of the domestic flannels are not of the shrinking class. Nowadays, a dress of this material has a bell, or gathered skirt, with a sailor or plaited waist, a Russian blouse, or a blazer, to be worn with a silk or flannel waist.

SEASHORE AND MOUNTAIN FROCKS

BY ISABEL A MALLON



THE woman who wishes to enjoy herself, who wishes to get good health with a breeze from among the mountains or at the seaside, is the one who, while she considers her gowns, and also has a determination to look well, does not give herself up to the adoration of frocks or the dressing four or five times a day. People ask, "What shall I wear at the mountains?" or "What shall I wear at the seaside?" And for the first general answer I can only say better err on the side of simplicity than on that of over-dressing. An acquaintance of mine said she had had the best time in her life one summer at the seaside when she had for wearing two cotton frocks, a flannel one, a summer silk, and a winter evening dress fixed over for the dances. Enjoyment does not result from what one wears, but what one is and does, and in giving and gaining pleasure there must be an unselfishness bubbling in the heart like a spring, that causes one not to envy the fine feathers of other people, but to look at them with pleasure, and to be satisfied with one's own modest plumage.

DRESSING AMONG THE MOUNTAINS

IF you are going up among those hills where certainly there does lie repose, I would first advise you, in selecting your wardrobe, to give a thought to the house in which you are to stay and to the climate. Extensive inquiry and personal observation make me think it most desirable to buy one, two or three pretty, well-fitting flannel gowns for general day wear, because the mornings are apt to be cool, and if you come down to breakfast looking as natty as possible in your cloth or flannel costume, you will not have to wear an outside wrap far into the middle of the day, as you too often do if a cotton gown is worn; and you need only put on your hat and gloves, whether you go for a short stroll or a long walk. The cloth skirt, with a silk blouse, a blazer, Eton jacket or cut-away coat of material like the skirt is always pretty and in good taste, and the jacket may be laid aside at noon-time if it is very warm, and with your dainty belt and blouse you are sufficiently dressed not only to look well, but to feel comfortable.

I have said silk blouse, because there seems to be a general liking for them, but the striped flannel ones are in equally good taste, while those made of French piqué, with a deep turn-over collar and turn-back cuffs, are rather newer. The piqué used for these blouses is not quite as heavy as that liked for frocks; it is shown in a dull, pale blue, pale grey, faint pink, and in blue and white, pink and white, and lavender and white stripes. The blouses are gauged to fit on the shoulders, their most prominent feature being their very deep, turn-back cuffs. For evening wear nothing is prettier than the light-weight summer silks, and if they are cut with a round neck and finished with a frill of lace or an outlining of velvet, they are quite dressy enough to be danced in, and, of course, as there are dances every night, it is not expected that you wear a regulation evening dress until the great festival of the season comes off.

ADJUNCTS OF A MOUNTAIN COSTUME

FOR mountain wear you must give a great deal of thought to your shoes; well-fitted, comfortable russet ones are most desirable for all the day, while patent leather is not recommended at all unless it should be in the form of a pair of fancy slippers intended for evening wear. Walking among rocks, knocking your feet against even tiny pebbles defaces the shiny leather and makes the shoe look as if it needed varnishing, and yet, when this varnish is put on, mountain air seems to affect it to such a degree that it grows dull. Your gloves want to be those easily put on, and so it is wisest to choose the soft chamois ones, that even when they begin to show evidences of wear are not absolute disgraces.

Have becoming hats. You can get all the wide-brimmed, picturesque ones that you desire. You can have a big blue or black felt hat fastened up at one side with a big red quill or a small bunch of mottled feathers; and you can have an Alpine one with no decoration, one which may be put far back or far forward on your head as suits your face, the time and the place. For driving, a leghorn with sweeping plumes or gay flowers upon it is in order, and you may carry delightful bright parasols that would be out of place either at the seaside or in the city. The woman who loves red can satisfy her soul when she dresses for the mountains, for dark clothes with red facings or linings, big red parasols, and if she fancies them red shoes and stockings are possible, while she has grey rocks and great trees to form her background.

Of course, cotton frocks daintily made may be worn, but for early morning and in the evening a jacket is required over them, which takes away from their pretty look, and so the tailor-made get-up is given the preference. Another thing, it is difficult to get one's gowns laundered or even pressed in the country, and nothing is uglier than a much wrinkled cotton frock. By the way, do not let starch and your cotton gowns ever become acquainted; they are not in harmony, and the rustle of the one antagonizes the other.

TO GO IN WITH THE GOWNS

JUST remember that drug stores and fine groceries are not to be found among the hills, and so if you are inclined to sunburn, that sunburn that stings and burns until you suffer agonies, take with you the remedy that you have always used for it, and do not rely upon getting it where you are going. Then, if you are not quite strong, or have a fancy for some special brand of tea or cocoa, supply yourself with it, otherwise your pleasant days may be broken into by discontent with your breakfast, dinner or supper, and life even in the wild, sweet country will seem to you not very well worth living. If the nights are cold, a light-weight flannel night-dress will be useful, and if the supply of blankets is not plentiful where you board, you will appreciate the soft, downy pair that comes from home. Take with you one, two or three cushions, covered with an inexpensive material that may be pretty, but which you will not grieve over if it should be injured and then you will have a rest for somebody's head in an easy chair, you can make your hammock a most delightful place of repose, and with a few more little belongings you can give to your room a home-like air that will make it a pleasant retreat when you weary of out-door life.

FOR WEAR AT THE SEASIDE

IT almost seems, when each wave comes rushing in with its story of the immensity of the world, as if frill and frivols should not be thought of. But then everybody does not listen to the story of the waves, and from the very little people who dance amid the billows, and who dig and build wondrous forts in the sand, to the girl who is listening to a love story, there is a thought of what must be worn. For the little people I repeat again and again, let them have plain clothes, plenty of them, and a good time. Let there be no frock that sand or salt water will injure; let there be no hat which, if it should blow away and go sailing over the sea, cannot be replaced for a very small sum, and then there will come to the small folk nothing but a joyous, happy summer that will be remembered when they know, more's the pity, the meaning of the word sorrow.

THE PRETTIEST SEASHORE GOWNS

ALL materials are possible at the seaside, for the sun comes out with such vigor early in the day that even if the cotton gown suggests chilliness when you first get up, by the time you have breakfasted and listened to the music, or are ready to go for a walk, you are perfectly comfortable without any outside wrap. The simplest of cotton gowns, when there is with it a pretty hat, dainty gloves and a suitable parasol, is quite as proper for the dressy afternoon drive as is the silk gown made in its most elaborate style. Young women, and by this I mean young married women as well as young girls, prefer cottons, and have them made so carefully and so smartly that they look as well as if a richer material were used. It is possible for one to have a great many of them, especially if they are made at home. For evening wear in the drawing-room, whether one is dancing or not, black lace, black net, pale, light-weight silks, figured muslins and gauzes of all kinds are in order, and may be made as elaborately or as simply as one desires.

Do not be induced to wear last season's ball dresses unless, indeed, they have been made over and are as fresh and dainty as possible. Crushed crépes, stringy-looking nets, soft silks that have a mussy look would make even the prettiest of girls look ordinary. I think for wear at seaside dances the pretty printed or embroidered muslins are much more desirable than elaborate looking ball dresses. They are not very expensive, and, as they are made up simply, a great deal of material is not required. Of course, the bodice can be decorated as one pleases.

A pretty gown that I saw worn by a fashionable girl was a pink muslin, having roses of the deeper shade stamped upon it; the material was thirty-five cents a yard; the skirt was made dancing length and quite plain, the front and sides having for their decoration long strips of ribbon set at regular intervals reaching almost to the edge of the skirt and finished with a small pink rose. The bodice had a pointed girdle formed of roses, the collar was a band of the roses, and a knot of ribbon on each sleeve was caught by a rose. A ribbon fillet was worn in the hair with a tiny rose just in the center.

At the watering places there is a decided tendency to wear a great deal of jewelry, a something which is in extremely bad taste in a hotel, unless, indeed, it should be at some elaborate ball or private dinner given outside of the public dining-room. When a woman assumes her most gorgeous frocks and all of her jewelry at a public place, it is fair to suppose that she does this because she has no opportunity to wear them during the winter. Shoes matching the gowns are in good taste for driving or for evening wear, but for daytime the ordinary russet shoe or a patent leather one is in good taste. Varnish is of as little use at the seaside as in the mountains, but a substitute is offered for it in the use of vaseline, which if applied to the shoe with a cloth or a sponge kept especially for that purpose will make the leather retain its brightness during the entire season.

THE BATHING COSTUME

IF you are well and strong you are going to add to your strength by going in to find out whether the waves are really sad, or whether they won't tell you a story of their merriment, and of their acquaintance with fascinating mermaids and jolly mermen.

Of course, you want a pretty dress for this occasion. People of refinement choose for their bathing costumes those which, while they are most comfortable and permit the greatest freedom of the body, are yet absolutely modest. We read, and occasionally see very elaborate suits of white and pink, and those that are trimmed until they seem better suited for a Roman chariot race than a sea bath. However, very dark blue or black coarse serge, or flannel, makes the most comfortable suit, and perfect modesty is achieved when this suit is in two pieces; that is, the trousers which reach just below the knees, and the bodice, which comes up well about the throat, and has elbow sleeves, are in combination, making one, while over this is worn the short skirt which fastens to buttons about the waist, the mode of attachment being hidden under a canvas belt. Long black woolen stockings are in order, and if you are going to bathe much, and wish to keep them from wearing out, it will be wise to get them a size larger, and to insert in their feet the soles sold in the stores for knitted slippers. It is best to wear a rubber cap, and so protect one's hair from the salt water, because this is certain, in time, to injure it, though one often sees articles recommending the salt bath for the hair.

By the by, that woman will feel the best who takes her plunge after having a very light breakfast; she will come out feeling desperately hungry, and then she should eat something, after which she should rest, and, if possible, sleep awhile. If you are inclined to be chilly as you come out of the water, have a long cloak of red Turkish toweling, with a pointed hood attached to it; throw this about yourself, drawing the hood over your head. I advise red for this, because it will not so readily fade when the salt water has to dry upon it. Then, too, it makes a pretty spot on the beach. It is scarcely necessary to say to a well-bred girl that I do not advise her lingering on the beach in her bathing dress, though she sometimes does this from thoughtlessness. What she should do is to go right from the bath house to the water, and when she has plunged and dived and floated and swum until she believes that nature intended her to live in the water, and when somebody else is telling her that it is time for her to come in, she must go right from the embrace of the big billows to her dressing room.

THE CHAPEAU AT THE BEACH

OF course, feathers are impossible. I say impossible with an addendum; that is, the woman who has an efficient maid who understands the art of curling feathers is the one who can with perfect propriety assume them. Under other circumstances they grow dragged, and give a generally miserable look to what otherwise might be a very smart get-up. However, the straw or leghorn hats may be freighted with flowers placed just where they are most becoming, for the picturesque in hats is one of the great joys of being out of the city in the summer time. Every woman likes a picture hat, but every woman with a knowledge of good dressing knows that except for driving they are impossible in the city. The sailor hat with its stiff, broad brim and plain band is liked for morning wear, and if one is really on a yacht the regulation yachting cap is very smart, but it should not be worn when one merely means to loaf about the hotel and never put foot on a boat unless on the one that crosses the ferry.

The large felt hats are specially for mountain wear, though the smaller tennis hat in felt may be assumed by the young woman who controls the court, the ball and the racquet. Tulle, chiffon, or lace parasols, that is, those of thin lace with no lining, must not go too near the water even in a carriage, for they seem to absorb an unseen dew and to get a droopy look that is not at all smart. Their only use would appear to be that affected by young girls inclined to flirt in the corners of piazzas or drawing-rooms, and who, regardless of the ill luck that may come upon them from opening a parasol under a roof, will uplift one of these dainty belongings and hold it so that nobody sees their blushes except the man who is most interested in them.

THE FEW LAST WORDS

IT is the thinking of the weather-effect on one's wardrobe that teaches women how to dress properly either at the seaside or the mountains, and until they have learned this, they will make innumerable mistakes. The most important thing of all is that you are going away to enjoy yourself, and to do this you have got to think of your gowns before you start, so that they will be ready to put on when the good time comes. And, my dear girl, if an opportunity comes to you to have the good time, do not let the fact that you have not many gowns keep you from it. Fix up your belongings so that they will look as well as possible and then wear them with a light heart and one in which envy and malice are not known. Assume the gown you have with pleasure, remembering always that if you have not all the belongings you may desire there is some other girl who has not even the outing. To think of one's mercies is a wise thing to do. It makes everything one has seem more desirable, and it causes a sympathy for people who are not so rich in mercies to rise up in your heart, making you more gentle and considerate. Nobody ever loved anybody because of their pretty clothes. It is pretty hearts and pretty souls that gain hearts and happiness in this world, and whether you are at the seaside or at the mountains that is what you want. And though I may only seem to you a pen, I still say that wherever you go, I hope you may have the very best time that is possible.

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon



NE material that is very popular in England does not seem to obtain very largely here, and that is the colored alpaca. On the other side they are wearing it in steel blue, snuff color, which is the best name that can be given to the fashionable brown, moss green, and white. A very

thin quality of white alpaca is frequently used for petticoats, and then it is trimmed with three narrow ruffles of ribbon, each differing in shade; that is, a crimson one at the bottom, a deep pink will be next and a very pale pink will be on top.

A pretty frock of white alpaca that is not expensive, and which may be worn at a garden party, has three scant ruffles of three-inch wide pale-blue satin ribbon about the edge. The bodice is a round one, draped over the figure, so that the few seams required are not visible. It is confined at the waist by a ribbon belt that terminates in a large ribbon rosette, placed a little to one side of the front. The collar is of blue ribbon, and the sleeves have cuffs of it. The hat is a stiffened lace one decorated with a large ribbon bow, and a standing up bunch of forget-me-nots. The gloves are white undressed kid.

The mode alpacas are oftenest made in tailor fashion, a coat and waistcoat constituting the bodice part. Such a get-up makes a pretty traveling suit and a useful one, for it shakes the dust as a clever woman does an undesirable acquaintance.

IN the country, at the seaside, or in the mountains, it is quite permissible to ride in a habit that would not do for park use. That is to say, the close-fitting, warm bodice may have substituted for it a comfortable silk blouse, and a broad-brimmed sailor hat may take the place of the silk one. The skirt must be the same as that assumed for more formal occasions and, like Caesar's wife, it must be above suspicion, inasmuch as it must tell that it was cut by a first-class tailor.

THE short Eton jacket of black broadcloth, which is so fashionable this season, was described and illustrated in the JOURNAL two years ago, which goes to prove that it is the business of the fashion writer to see far into the future.

THE double-breasted piqué waistcoat is very popular, though it must be confessed that as a shirt and a jacket are necessary with it, it is not very cool. With the shirts the tailor-made girl has elected to wear the stiff, black satin tie that gentlemen choose for evening. There is always a method in her choice, and finding that the white scarfs soil very easily, she decides to wear the one that will last the longest, and elects that it shall be the most fashionable.

BELTS and braces of two-inch wide gold galloon are fancied with skirts of black or blue serge and blouses of black or blue silk. At a fête of any sort the girl who admires symphonies in white and gold will wear such glittering belongings over her all-white costume.

A VERY beautiful necklace has a rope chain with small pearl pendants from it at wide intervals, while about them is festooned another gold rope that makes a frame and is most effective against a white throat.

THE girl who can embroider well on linen may, during the long summer days, do a kindness for her women friends, by embroidering on their handkerchiefs a very small and curious mingling of their initials.

A COARSE linen known as "butchers' blue" is in vogue for those blouses made with flat plaits and fitted closely to the figure. The material is sufficiently strong to permit its being made up without a lining.

WITH the princess gown, which is undoubtedly returning to us, has come the fancy for striped silks, and they are noted in black with pale blue, black with rose, and black with mode. If a color is used upon them as a decoration it is oftenest hidden under black lace.

FASHION has decreed that soft, undressed leather shoes in the natural russet shade may be worn all the day long, unless, indeed, one is gotten up very gorgeously for some special occasion. I cannot recommend a white shoe, for even the foot of a Cinderella looks large and ill-shaped in it. For wear with an all-white costume, nothing is so pretty as a black patent leather shoe, fitting one well and being sufficiently large so that the foot is not forced into the narrow, pointed toe.

FOR people who like flannel bodices in place of silk or cotton ones, the very lightest weight of flannel, having hair lines of blue, olive, black, brown, lavender or pink upon it, is most fashionable, and then the collar, cuffs, and girdle can be of ribbon to match the narrow stripe in color.

WOMEN who consider themselves good dressers do not permit any decoration to be put upon a sailor hat. It may be as jaunty and becoming as possible, but under no circumstances is it counted a dress hat, and, therefore, any trimming save its simple band of ribbon is in bad taste.

A VERY picturesque hat is made of stiffened black lace, and has as its decoration a large bow of pale-green ribbon, while that anomaly in nature, pale-green roses, stand up at the back.

THE very wide revers known as the "Empire" are most effective on house dresses of scarlet, pink, or blue crêpon; though made of black satin, no other portion of the gown needs to be of the sombre shade.

MOST of the stiff, creamy lace hats are of Irish crochet. This work is done most beautifully in the land of wit and pretty women, and sells there for what seems a ridiculous price when the amount of time required to do it, and the skill with which the fine needle needs to be handled, is taken into account.

THE little Toreador jackets of velvet are not only very smart-looking, but may be put on over a thin silk when the evening is cool.

A RATHER gresome brooch is one made to represent a bat. The wings are outstretched and are black enamel, while the body of the bat is formed of a moonstone and the eyes of two tiny rubies. Speaking of brooches, the girl who is going yachting wears a brooch of gold rope twisted as if it were intended to be thrown ashore and hooked on to the post at the wharf.

THE tailor-made girl scorns all watch chains, unless, indeed, she should wear a fob. Usually, however, she carries her watch loose in her coat pocket.

A PRETTY scarf pin to be worn in a four-in-hand scarf is of gold with a head that shows the sharp-pointed nose and odd face of a fox.

SILK stockings with the old-fashioned clocks are shown in the stores, and although they are pretty, I do not think they are as refined looking as the all-black stocking. Quite a number of very elaborate ones have gold thread used for embroidering the clocks, but as these stockings will not wash, I should not think many would be chosen. A very comfortable stocking for summer wear is known as plated silk. It is not as expensive as pure silk, but has its gloss and wears well. Women with sensitive skins find lisle thread stockings uncomfortable, and to them I recommend, from personal experience, the silk plated ones.

IF a parasol to be worn with many gowns is desired, then one of the changeable ones will be found most useful. A certain amount of thought, however, must be given to the colors in it, so that it may be in harmony with each costume. Blue and scarlet will, I think, be found the most desirable, as these colors go well with almost any shade worn, unless it should be lavender.

AUGUST is essentially the month of the leghorn hat. With its broad brim bent to suit the face and its decoration of gay flowers or pale tinted feathers, it is not only fashionable, but seems essentially in season.

OVER all-white costumes it is counted good form to wear a primrose yellow waist-ribbon, caught at one side with a large rosette formed of many loops of ribbon. Of course, with such a decoration the hat would either be all white, or would have a yellow rose as its trimming. Frequently hats are seen with the crown cut right out and a large, yellow rose that fits right in made to form the top of it.

YOUNG women who affect oddity in their handkerchiefs are having extra-sized squares of white lawn finished with a narrow hem, while in one corner is an oval embroidered in pale blue, pink, lavender or dark scarlet, against which comes out in full relief the initial letter, which is in white.

A SMART black straw hat has a poke brim and a very low crown; around the crown is a band of narrow green ribbon velvet, and at the back and just in front are bunches of yellow forget-me-nots—a flower unknown outside of milliner shops. The ties are of dark green velvet, come from the back and are knotted under the chin just in front. It is said of Worth that he very much approves of the combination of yellow and green, but that he has never yet been satisfied with the shade of green attained by the manufacturers. Unless it is very carefully managed, the green and yellow will suggest to the frivolous an early spring salad with hard boiled eggs rampant upon it.

THE brooch composed of two united hearts outlined either in diamonds, pearls or any precious stone, continues to have a vogue, and suggests that, after all, as a nation we are a bit sentimental, and that we think of the two hearts but with a single thought, though the most that can be said about this brooch is that they are but two hearts with a single pin, and that this is given to breaking in a very unpleasant way.

A FRENCH corset maker shows this season the corset made of undressed kid; he claims for it perfection of fit and an elasticity equal to the gloves. Unfortunately he does not say anything about its wearing powers, and really, when it is remembered how satin will fray and couille will split, that certainly the delicate undressed kid will have but a short life.



HINTS ON HOME DRESS MAKING

BY EMMA M. HOOPER

MISS HOOPER invites, and will cheerfully answer any questions concerning home dressmaking which may be sent to her by the JOURNAL sisters. While she will answer by mail, if stamp is inclosed, she greatly prefers to be allowed to reply through the JOURNAL, in order that her answers may be generally helpful. Address all letters to MISS EMMA M. HOOPER, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.

THE NEW AUTUMN COLORS



WHEN Paris announces the new shades of the season, we less favored mortals are supposed to bow to the decree, but if the truth is known our own manufacturers pull the French color-card to pieces, and after gleaming ideas from it and many other directions produce a color-card unsurpassable in variety and beauty. One prominent silk manufacturer of New York has a card of three hundred shades of surah. The fall season will see brown and navy-blue shades very prominent, with willow and leaf-green closely following. The browns shade from a deep, almost seal-tint, loutre, to a golden tan, champagne, though genuine tan will lose its favor. Later in the season electric-blue and bright-red, pourpre, will be very popular, while a shade of red known as grenache, of a brick, terra cotta and old rose melange will undoubtedly take well. Two new reds, almost of a magenta cast, Francis I and Floxine, will not prove becoming to any complexion. Grays are quite passé, and few in number.

FOR EVENING WEAR

OPAL-WHITE, Nile-green and yellow will all be fashionable for evening shades, and while pink will be worn it will not prove as popular as during the season just passed. Heliotrope is very fashionable in Paris, and the color-cards show two exquisite shades, Aida and mauve. To be fashionable, lavender or heliotrope must show a pinkish cast. Pale blue is always a stand-by for evening toilettes, but for those able to wear Nile, aloes, or light willow-green, nothing can be more dainty. Two yellows are especially pretty, Paradis and Blé-d'or; nothing on an orange cast must be tolerated. While the mode and beige shades have rather been put aside, tan that runs into golden-brown is on the topmost wave of success. The new electric blues, under the name of Oriental and Tolande, are lovely colors. By midwinter it is expected that the appearance of women will warrant the saying, "any color, so that it is red."

IDEAS OF ALL KINDS

VELVET ribbon will be one of the cheap trimmings of the fall, and piece velvet will also return to favor, as such Parisian modistes as Félix, Doucet and Worth have used it all through the summer in contrasting and corresponding shades with the silk or woolen dress goods, as sleeves, collars, corselets, or Directoire sashes. The ribbon velvet forms a stylish trimming for the bottom of a skirt, Nos. 9 or 12, put on alternately with silk gimp a trifle narrower. Short jackets called respectively Figaro, zouave, monkey, Eton, Mikado, etc., will be of velvet, and worn over round bodices matching the skirt or loose blouses of silk, crêpon, etc. Another plan of trimming the bottom of a skirt is to use alternate bias folds, an inch wide, of the dress material and velvet ribbon, the upper edge of the folds being often piped with silk of a third shade, or to match either the dress goods or velvet; the plastron or vest must then be of the silk and other bodice accessories of the velvet ribbon. A large cording as thick as the little finger has been used to set up on the outside edge of a skirt, with bias folds above. Variations of the jacket basque promise to be one of the chief features of the fall and winter season.

A FEW FURTHER DETAILS

EVERY waist seen in Paris is said to have a plastron of some kind of a contrasting color and fabric. Crêpe, chiffon, China silk, surah, bengaline, taffeta and brocade are all pressed into service for this accessory, which may be long or short, narrow or wide, according to the figure, and it generally has revers on either side, as revers, especially short ones, are very stylish again. A pretty plastron brightens up the costume and gives a Frenchy air to the attire that we all wish for, but do not always obtain. Black and red double-breasted vests are fashionable with navy-blue serge walking suits. Ladies' cloth and the ribbed velours Russe of a velvety pile will be in all probability the fashionable materials for walking and calling gowns, with serge and chevrot for general wear. For street colors navy-blue and browns will outnumber all other shades. Bright red trimmed in black velvet and jet will be much worn for house gowns. Silken materials will prevail in taffeta, changeable and striped, and bengaline in all plain colors. Silk warp fabrics will be worn for evening and house gowns in light colors.

NEW DESIGNS IN VARIOUS THINGS

SATIN and percaline skirt and waist linings are next to silk in point of nicety. The lightest weight lining known is an old, worn, or faded figured China silk, which adds nothing to the weight of a woolen walking dress. When it can be afforded, a pinked silk ruffle should be sewed inside of the skirt as a balayouse. Surah or taffeta silk can be used, or the ruffling bought in all colors, ready made, costing forty-eight cents a yard. Plaid silk blouses and plastrons will be worn with jacket waists. Fitted bib collarettes of lace are ten inches deep, gathered around the edge of the high collar, running the edges together at the center, back and front to make it longer, fulled over the sides to form sleeve tops, and worn with a ribbon or band of passementerie over the dress collar. Skirts worn by exclusively fashionable women for shopping and walking do not drag on the ground, while those intended for calling do. When round waists are worn the skirt belt is of the material, stitched, or may be covered with velvet, passementerie or ribbon, no other belt being necessary when the skirt is put over the bodice. The Empire belt worn with round waists is of a full width of silk in soft folds, hooked over on the left side with the hooks and eyes that never show, as they fasten over the top of the eye instead of the bottom. A short jacket front should never be worn by a stout figure, as it adds to the apparent breadth. Blue serge Eton jackets or a basque having a jacket front and long coat back, and skirts will be worn with a round, full vest of Scotch plaid surah for fall traveling and shopping suits, with a soft felt English walking hat.

DRESS AIDS FOR MOTHERS

FOR a slender miss of fourteen years a skirt of striped blue and tan is worn with a round waist and sleeve tops full from the elbows to the shoulders of the same. Deep, close-fitting cuffs, collar, slightly-pointed yoke, bertha ruffle around the yoke, and a girdle pointed in front and like a two-inch belt at the back of blue Henrietta machine stitched on all edges. For a girl of twelve years a party frock of cream-colored crêpon is made like a perfectly loose Josephine gown shirred in several rows around the neck to fit it. Very high, full sleeves, sash of China silk drawn widely around the waist is fastened with a rosette in the back and then hangs in two ends to the bottom of the skirt. Ruffle of chiffon around the neck and sleeves, black hose and ties. A pretty blouse for misses of ten to sixteen years is shaped with side and shoulder seams so as to lay a trifle over the top of the skirt band, which is carefully stitched and worn outside of the blouse; the blouse opens over a collar and long V of a contrasting material. Long cuffs of the vest fabric with sleeve-uppers of the dress goods. Round waists are often worn with a belt of No. 12 velvet ribbon tied in long loops at the back. Round jacket fronts will be fashionable for woolen dresses of plain colors. Brown, red and navy or electric-blue shades are the coming colors for young girls. Plaid, striped and plain skirts, and round girdles will continue to be worn with full sleeves and blouse waists of plain or figured surah or cashmere, opening in the back and completed by suspenders of silk or velvet ribbon.

HOW LITTLE GIRLS DRESS

SIMPLICITY seems to be the keynote for dressing girls of all ages, but that does not prevent their having some very pretty garments, as a party dress of chiffon over China silk, shirred at the neck and again at the waist line, with large balloon sleeves. Even tiny girls have their dresses made now with a corselet, and the bertha and bretelle ruffles are as fashionable as they were last season. Sleeves are made with the Russian cap slashed on the inside just like those worn by the "grown-ups." Lovely guimps of white mull have double ruffles, hemstitched, at the neck and wrists. Princess Mother Hubbard frocks have a full front hanging loose from the neck to the shoe tops, with a round waist in the back having a gathered skirt and sash ends from the side seams tied at the back; full sleeves and a little rolled collar. Pretty dresses of crêpon or Henrietta are made with a Watteau back and yoke front, with lace as a bertha ruffle in front only. Golden-brown, electric-blue, terra-cotta and bright reds will be worn by little girls, who also wear willow-greens. Waist lines are placed where nature intended them to be; sleeves are amply full; skirts are still fully gathered and hemmed, and children of two to eight years wear them to the shoe tops; above that age they are shortened until a girl is twelve, when they are again lengthened until at sixteen they are nearly to the floor.

DRESS HINTS FOR ELDERLY WOMEN

By Isabel A. Mallon



THE old saying of the Frenchman that, "A woman is as old as she looks, a man as old as he feels," is really great wisdom. It has been quoted and quoted, and yet the moral that it points does not seem to have been appreciated by womankind. Nothing is so ridiculous

or so painful as an elderly woman dressed like a young girl, but there is a happy medium by which years can be prettily, consistently and fashionably clothed, and which American women do not seem to thoroughly understand. It would seem as if we had nothing but old and young women, and that the sweet autumn time of life was not considered. Yet it is the most beautiful, for by that time a woman has learned the ways of the world, has learned to subdue her thoughts and cultivate her virtues, and has learned, in addition, the great art of making the best of everything. Too often the elderly lady gives herself over to absolutely plain black gowns, to a severe neck dressing, a bonnet that is decidedly old-fashioned in shape and dowdy in decoration, and a wrap free from all fit, simply loose in shape. All this is wrong, and if your mother or somebody's else mother does not realize that beauty in dressing at forty-five or fifty is as much her right as it is yours at twenty, then you must teach her.

SOME SUITABLE MATERIALS

WHILE I think a black silk gown a pretty and dignified dress, I certainly do not recommend the one made with a plain skirt, a short basque, and ornamented just in front with a flat passementerie trimming, as desirable. Instead, if you fancy black silk, and are inclined to be stout, have the skirt made without the sheath-like effect, and let the bodice be rather long, partaking possibly of the coat outline, and have either a full tucker of one of the laces in vogue, or a fitted waistcoat sufficiently long not to stand out in a point just at the center. All the Henrietta cloths, cashmeres and soft wools in the dark or neutral shades are in good taste, and for house wear a faint pink, blue, or all-white is suited. The pretty figured delaines, having light or dark backgrounds with contrasting figures upon them, make most effective morning gowns, and when there is worn with them a three-cornered tulle breakfast cap decorated with a knot of pink, blue, or whatever colored ribbon may be fancied, a very dainty breakfast toilette is achieved. The breakfast cap, by the by, has no relation to one's age, for it may be worn by any matron, or by any lady who is unmarried and past her first youth, if she chooses to assume it.

A POPULAR FALLACY

AN idea seems to exist that the plainer a frock is made the better is it suited to a woman who is stout. This is absolutely untrue. If you wish to conceal over-rounded curves do it with draperies, and nothing will make the very large stomach so conspicuous as a basque short on the hips and pointed at the back and front. All the boning in the world will never make it fit properly, and it will be "riding up" all the time. Instead, choose a design that comes well down over your hips, and without a seam across them. A very large bust is best hidden under a fall of lace, a slightly full or tucked front, or a vest of silk, chiffon, or whatever is best suited to the material of the dress. If your throat is very thick and short choose that style of collar that standing up a little rolls over, and which, while it conceals the throat and has a close-fitting, natty air, does not give a choked look. A bodice that has its buttons concealed always looks better on a stout woman, for the straight line of buttons down the front is very apt to apparently increase the size. A slight train to a gown to be worn in the house is commended, and a skirt that barely escapes the ground is most advisable for the street. Be sure and have your skirt sufficiently long in front, for nothing is so awkward on any woman, but especially on a stout one, as a gown that seems to rear up in the front breadth. By the by, avoid pocket laps or any hip trimming on your long bodice.

THE SLENDER WOMAN'S MISTAKE

THE slender woman's greatest mistake is in having her clothes too loose, believing that in this way she hides the angles. In reality her bodice should be fitted perfectly, padding used if necessary, and a reliance placed upon the trimming to give apparent size. The lace epaulettes, either on bodice or wrap, will add to her breadth, and make her look more rounded, while the lace cape has an equally good result. She can wear a short coat, double breasted and with flaring revers of fur or velvet; indeed, it may be said of her that everything impossible to her stout sister is permissible for her. A snugly-fitting bonnet will be found most becoming, and about her throat she can have either a high, stiff collar of white linen, or the full, fluffy fur or feather boa. The tailor-made suit in its severity is proper, for a good tailor knows how to fit even the plainest dress, so that the wearer, while slender, has a rounded appearance and does not suggest that unpleasant adjective, "angular." Remember that hard, plain fabrics are not suited to you, but that you want rather the soft, clinging stuffs that are at once graceful and in good style. In colors choose the warm browns, the brighter blues—although I still mean the dark ones. Soft delicate grey will be found particularly becoming, and is in beautiful harmony with grey hair.

THE BONNET AND WRAP

WHILE choosing a bonnet that is one of the fashionable shapes, let it be sufficiently large not to look ridiculous on your head, though it need not be absolutely of one color. A deft milliner can introduce a bit of color, a feather, or a flower, or a knot of ribbon with pretty effect, and yet this bit of color must not be so pronounced that the eye will be attracted toward it to the exclusion of every other part of the dress. Instead, it should so harmonize that it seems part of the toilette. Frequently a mistake is made, like choosing a severe-looking jet bonnet, the outside of which does not tend to soften the face, but makes hard the lines that a fold of velvet close to the hair, a tiny frilling of lace, or a twist of any soft material would improve and constitute a proper framing.

Do not use steel close to the face either, although if your hair is very dark the same rule does not apply to gold, and many a pretty bonnet for an elderly lady may be developed in a combination of gold and black. About the wrap: For winter wear a wrap reaching well below the hips, or better still, one to the edge of the skirt is advisable, for the between wraps only tend to make you look as if you had been cut in two large pieces. Brocades, unless in solid colors, will apparently increase your size, and so will all the glacé goods. A wrap fitted in the back, half fitting in front, trimmed lengthwise with fur, lace, or whatever is most suitable, is the best design for your shape, for it gives you perfect freedom of motion, has a fitted air, and yet is not tight enough to make prominent every curve. Double-breasted coats are never desirable.

CARE IN SMALL THINGS

THE elderly woman is too apt to think that her appearance is not of any importance, and she neglects the small belongings of dress, wearing a badly-made shoe, too often ill-fitting gloves, handkerchiefs that are neither fine nor pretty, and a neck-dressing that has nothing to recommend it, unless some one should approve of slovenliness. Young women can afford to dress plainly, but it is the women who are elderly who have a right to the elaborate and rich clothes. We are very apt to conclude that what the mother is the daughter will be, and when a young girl elaborately gowned is seen with a mother dressed in the most dowdy fashion the conclusion is quickly reached that at her age the daughter will resemble the mother. This may be true or not, but it is injustice to the girl, and more than wrong in the mother not to be as young in heart and appearance as she possibly can.

FOR A WOMAN OF FIFTY

A DRESS to be worn by a woman of fifty, who is decidedly stout, is of seal brown cashmere, made with a plain skirt that has, nevertheless, its fullness so arranged that the folds are loosely draped across the stomach, and are long and straight in the back. The bodice is a coat one of cashmere with jacket fronts, slightly fitted, and showing a tucked waistcoat of brown silk. These tucks are flat and long, extending from the neck to the very edge. All the edges of the coat are finished with a narrow brown silk cord, and the turn-over collar has the same finish; above it shows a narrow fold of the silk. As the closing is done with hooks and eyes no buttons are visible. The bonnet is a low oval shape of brown straw with a twist of velvet around its edge, a cluster of blue flowers in front, and brown velvet ties coming from the back knotted a little below the chin. The gloves are tan undressed kid, and the parasol is of brown silk.

THE CHOICE OF A CORSET

DO not get stays that are long only in front, they will be uncomfortable and will not make your gown fit any better or give you a better appearance. Instead, choose those that are nearly the same length all around, curving but slightly at the hips, and which, while sufficiently high in the bust do not come over it. I advise a well-fitting stay, but I do not for one moment suggest lacing, which will only push your flesh to other parts of your body, cause your face to grow red, and end, very probably, by making you ill. For the slender woman, stays that are of medium length in front, arching on the hips and rather low in the bust, are advised. Do not rely on your stays to take away from the flat look of your bust. Have them fit you, and if it is necessary let the dressmaker attend to the insertion in your bodice of cotton, or better still, of curled hair.

If you are slender the corset that will look best on you is one which is rather short in front and at the bust. Choose your stays so that the lacings always meet in the back, and then if, through illness, or any other reason, you should wish to make them larger it is a very easy matter to loosen them as much as you desire. By-the-by, even in coutille corsets I advise a silk lacing, for if you are inclined to perspire, cotton or linen ones get stiff and uncomfortable, and although the silk ones may seem a little more expensive they are so much more comfortable, so much easier to pull or tie, that you will feel the money is well spent. The question of fastening the stays from the top down, or vice versa, is one that is best decided by one's self, though the French corset maker claims that a stout woman should always clasp her corset from the top down, and a slender one reverse this mode. The broad bone with an underlining of plush is most desirable in all stays, but is really the one most seldom seen. People continually write and talk against stays without ever having tried those that are really proper to wear.

THE NECESSARY PADDING

VERY many dressmakers think that they can successfully arrange the padding required between the material of the bodice and the lining. Now, this is a most difficult thing to do, and I would advise in preference to it that where pads are required they are fitted to the figure, covered with white silk, and sewed on the lining. Cotton or curled hair may be placed as carefully as possible between the two fabrics and yet, unless the dressmaker is more than an artist, that is, a genius, the effect is apt to be lumpy, and the padding shows in a most undesirable way. As I have seen dresses padded, not only by the king of dressmakers, but clear down to the one who went out by the day, I know whereof I speak, and I positively advise the use of the ordinary arrangement of pads in preference to any other.

Do not have any foolish feeling about making your figure look better. It seems as if I wanted to keep on telling you it is your right to look well, and that every innocent means should be used to attain the end. Frequently instead of padding the shoulders a good effect is produced by having a long shoulder seam; my own experience has taught me that most dressmakers object to giving this, but you will not have learned the art of dressing well unless you thoroughly understand how to make the dressmaker do as you wish. Just remember you are buying and she is selling.

MISTAKES THAT MANY MAKE

I ASKED a very stout woman whose bodice looked bulky and wrinkled why it was so, and she told me that it was because her underwear wrinkled and made her bodice fit badly. I said, "Why don't you dress to suit the weather, and as other people do?" And she answered, "Oh, well, I have been dressing this way ever since I was a girl." The truth was that under her bodice she had a vest, a thickly gathered chemise, her stays and their cover. Of these she could easily have laid aside the chemise and the cover without feeling their loss as far as warmth was concerned, and a short petticoat could be substituted for the lower part of the chemise. By this arrangement her bodice could be smoothly fitted and the appearance of lumps here and there would be entirely avoided. Everybody knows how perfectly a bodice without any lining can be made to fit, so it goes without saying that the one which, in addition to its lining, has three under-bodices is not likely to be very smooth in effect.

Do not, if your hands are wrinkled, make the mistake of putting a severe linen cuff next to them; instead, let a soft fall of lace cover the ravages of time and add to the daintiness of your costume. And then do not be induced, even if the coquettish-looking veil does attract you to assume it, for while it may look charming in its whiteness, or its bright hue on your daughter, it is out of place on you.

THE ARRANGEMENT OF THE HAIR

I HAVE been asked a number of times what I advised when the hair was beginning to come out. As long as possible, that is, as long as it looks well, wear your own front hair even if you have to put a switch in the back; in choosing this do not let it be too large, for the extreme thickness will suggest that it is not your own, except by right of purchase. If a front piece is an absolute necessity, do not choose a heavy one that has a wiggly look, but instead one that is a little thin and on which the curls will be fluffy, rather than frizzy.

FIFTY YEARS YOUNG

IF you want to keep from growing old, if you want to look young and charming, see that there come no wrinkles on your heart. Be as merry and as happy as you possibly can, finding good in everything and loveliness everywhere. Be very certain that your face will show what is in your heart, and that being only sixteen there, with no knowledge of the wickedness of the world, you will show a face free from unbelief, eyes as clear as if they were wells of truth and everybody will forget that you are fifty years old, but will delightfully tell you that you are fifty years young.

If for no other reason, the mothers of daughters and the wives of husbands should keep themselves young in heart and pretty in dress, for they have some one to give the word of approbation to them. The daughter who takes a pride in her mother's appearance will, you may be sure, make a good mother herself. I remember the pride that a woman once took—a woman who had many woes and worries—in the fact that at a diplomatic reception her mother looked younger than she did, and that some gallant Frenchman positively refused to believe that the pair were not sisters, and the daughter the older of the two. For once this woman was absolutely happy, and while I do not want our daughters to grow tired and old in appearance, still I do wish that our mothers would look younger. Dress so that your boys will be proud to take you out with them.

SOME FEW LAST WORDS

I WISH I could make every woman in America who is over forty years of age understand how desirable it is for her to dress well and prettily. It is a duty she owes to her husband, her children, and the world at large. The woman who is fortunate enough to be mother to any human being wants to leave a picture on that one heart of how charming and how pretty mother always looked. Women are committing absolute sins every day in not thinking of this. I am tempted to say that I wish a society for the encouragement of vanity among elderly women could be started, for I do not believe that it would do anything but good. Won't you take my little preaching to heart? Won't you remember that it is as I say, your duty to always look your very best, not alone from a motive of self-respect, but because of the people who love you like to think of you as pretty and dainty?

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon

MRS. MALLON will be glad to answer any question about woman's wear which may be sent to her by JOURNAL readers. She asks, however, that she be permitted to answer through this Department in the JOURNAL; though, if stamps are inclosed, she will reply by mail. Address all letters to MRS. MALLON, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.



LITTLE care is necessary in making up the hair-lined fabrics that bid fair to be very popular during the early autumn and winter. Blacks, with pale blue lines, browns with blue, blacks with whites, red or greens, blues with red, brown or black, and many other combinations, are noted in silk and suiting. The stout woman, who selects such material, must not be induced to have it made in any way except with the stripes running down; for even a trimming of stripes going about the figure tends to make it look short, and to apparently increase the flesh.

Instruct your dressmaker to make the narrow stripes fit into each other, and to take such care about the bodice that the pretty pointed effects, which will tend to make you appear more slender, will be achieved. For very slender figures modistes who understand the art of dress, are making gowns of plain black silk or suiting, and trimming the skirt and basque with ruffles of the striped material cut lengthwise, so that the bayèdère or round result is obtained. These seem like little details, but they tend to make the entire costume more perfect.

THE attempt to introduce the short glove has proved, as I predicted, an entire failure. The reason for it is easily seen; a short glove makes the hand look dumpy, and gives an awkward shape to the wrist. By-the-by, if you have large hands, just remember that gloves stitched in contrasting colors at the seams and on the back will tend to make them look larger. A very pale shade of primrose kid that is now in vogue is quite as often worn with all-white costumes as is the dead-white glove.

IN choosing a white fillet to go about your hair, select a cream-white one if you are a blonde, and a dead-white if you are a brunette. Only the clear olive skin of the brunette can stand the trying tone of pure white.

A FAVORITE combination for evening or house gowns is very light rose color and black. One of the prettiest tea-gowns has a Watteau back of black mousseline de soie, and a full empire front of pale pink crêpe confined by a broad black velvet sash, the ends of which reach almost to the edge of the skirt. There are two sets of sleeves, the inner one being of the pink, and fitting the arm quite closely, while the outer one is of the black, and is cut in the regulation angel shape. The neck is cut out in the round English fashion, and a fall of Mechlin lace is its finish. Of course, such a gown could be developed in plain cashmere, and would look quite as well as in the more expensive material, provided that the combination of pink and black, or that other fashionable one of pale green and white, was used.

WOMEN who wish to give a long-waisted appearance to their bodices, are wearing pointed cut jet girdles, with very long jet fringe on the lower edge. These girdles are very expensive, but if one has the time, a girdle can be made at home at a comparatively small cost. The plain jet girdle may be gotten, and strands of beads bought and hung in the proper fringe fashion from it. In doing this, be careful that each string of beads is separate, and the thread securely fastened, so that if one should break the others will not, of necessity, follow its example.

A MOST charming bonnet, which will be much in vogue for evening wear, is made of coarse white or black lace, and fits the head exactly like the cap of a French peasant. Velvet ribbon ties cross it at the back, and from under them, coming toward the front, is a huge rose, orchid, tulip or some other flower that may be made of velvet, and is tinted in very bright colors.

A RIBBON bow, made with three loops and one end, and which suggests a four-leaf clover, is liked for fastening a ribbon belt, as a decoration on the shoulder, or to catch up the drapery of a light evening dress.

RATHER heavy net, with large cut jet stars upon it, is fancied for the blouse to be worn with a Toreador jacket. This blouse, by-the-by, falls in a soft pouf about three inches below the belt, which, of course, is always of jet.

THE fashionable slipper is made of black moiré, the high heel being covered with the same material; a very small rhinestone buckle is the only decoration. These slippers will not increase the size of the foot, as does velvet, and are not so warm, though it must be said that they have not the dressy appearance of satin.

I HAVE said a number of times, but I must repeat it, as the question is continually asked, that I do not advise attempting to clean gloves at home. The result is seldom satisfactory. At the professional scourer's, a pair of gloves can be made to look as good as new for ten cents, unless, indeed, they are extremely long, and then a few more pennies are charged; but if the gloves are good they are well worth the small sum spent upon them.

ALSATIAN bows of black thread lace form a smart trimming for the scarlet straw bonnets, to be worn during the early autumn.

A SKIRT of blue and green plaid silk has for wear with it an accordeon plaited blouse of blue silk, which falls slightly over the belt, but not its entire distance. The belt itself is of the blue silk folded, and is caught on one side with a clover bow of green ribbon. The high collar is decorated with a similar bow. The sleeves are full, and drawn into plain deep cuffs that match the bodice. This combination is a little odd, but it is extremely pretty, and usually very becoming to a young girl.

AN odd piece of jewelry intended for a brooch shows a rocket starting off; the stick is of gold, and there are long, wire-like gold threads, each tipped with a diamond, ruby, emerald or a topaz, to simulate the different colored balls. This is wonderfully effective when pinned against a black tulle or lace bodice.

IN very deep mourning there is a fancy for having Watteau backs of black crêpe on tea-gowns or house jackets of black Henrietta cloth. A very sombre effect is produced by this arrangement, but it seems to be one that is very much liked.

THE accordeon-plaited blouses of light-weight silk, are very often made without sleeves, and a jacket matching the skirt is then worn over them.

AN artistic engagement ring is formed of two narrow bands of gold that become one just in the center; the part where they are divided is filled in with small but pure diamonds. These small, clear stones are always preferred by women of good taste to very large ones less perfect in color and in shape.

AN odd brooch is shaped exactly like a pair of gold pincers, a perfectly round pearl being held by them.

AMONG the blues, what is known as a real smoke blue is again in vogue; it is somewhat darker than gendarme, and not as cold looking as steel blue. Speaking of blue, the old stand-by, navy, is now combined with heliotrope, and a very fashionable English woman wears a heliotrope silk shirt, with a skirt and coat of navy blue broadcloth.

FOR evening wear during the winter, a favorite contrast will be pale green and white; that is, a green crêpe de chine dress will be elaborately trimmed with white satin ribbon, while an all-white dress of cloth or silk will have a skirt trimming of pale green chiffon, and the entire bodice formed of it.

AN idealized flannel petticoat is one of light-weight material, having small pink dots over it and decorated with pink lace knitted by hand and with silk. It is almost unnecessary to say that this fashion comes from England, where the knitting needles seem almost a part of the busy woman's hands.

A GOOD glove for outdoor wear when one is not in full promenade toilette is of heavy kid of a shade known as dull tan; they are closed with four horn buttons of almost the same shade, and have the delightful quality of wearing and wearing until one absolutely thinks they can never wear out.

ECONOMICAL women are now buying the very thin summer stockings, either for wear in the house or to keep until next summer, for they have been so much reduced in price that their purchase is really a saving of money.

THE French percale shirt, tucked from the neck to the bust and then allowed to flare, is liked by women who do not care to assume a stiff shirt; they can, of course, be worn far into cold weather with a cloth skirt and jacket.

IN putting away your pretty summer shoes do not just push them together and wrap them up, but stuff them well with soft paper, stand them in a box, pack paper about them, tie the box up tight, and mark on it just what it contains. By doing this you will keep them in good order, and you will be surprised yourself to see how new they will look when the time comes to bring them out again.

JET nail heads continue to be used on the yokes of capes, where they really seem very effective. By-the-by, if you are wearing a cape of light-weight cloth or suiting that comes very nearly to your knees, insist upon your dressmaker putting a few weights in the lower edge, else the lightest breeze will make the cape blow and cause you to look very ridiculous, a something that a woman can never afford.

RIBBONS on the hair, on the gowns and wraps will undoubtedly obtain during the coming season. While the flowing streamer may not be popular, still it is certain that the ribbon artistically disposed will have a special place.



HINTS ON HOME DRESS MAKING

BY EMMA M. HOOPER

MISS HOOPER invites, and will cheerfully answer any questions concerning home dressmaking which may be sent to her by the JOURNAL sisters. While she will answer by mail, if stamp is inclosed, she greatly prefers to be allowed to reply through the JOURNAL, in order that her answers may be generally helpful. Address all letters to MISS EMMA M. HOOPER, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.

REGARDING COMBINATIONS



THE owner of two or three half-worn skirts, a bit of velvet, etc., is not as forlorn as she may feel, as "make-overs" and combinations are all right for the fall fashions. The shirt waist developed into a long Russian blouse, round waist or jacket bodice is a boon to people who must save as much as possible to get one new gown a season. As velvet, silk and wool fabrics will be in style, the economical and ingenious home dressmaker will find her path comparatively clear, provided she uses taste and judgment in combining the proper materials and shades. Now that red is again stylish, it will help out wonderfully, as it goes with nearly everything, becomes many people, and brightens up the dullest and most hopeless of contrived gowns. A red cashmere, serge or surah waist may be worn with navy, black, green, gray or brown skirts. If possessed of only a small quantity of the red goods, make it as a plain waist coming from five to ten inches below the waist; if you have not this length then wear it under the skirt belt. A turn-over or high collar and deep cuffs, nearly to the elbow, finish the waist, and the trimming may be machine stitching, feather stitching with embroidery silk, a batiste strip of Russian embroidery or cross stitch embroidery done in bands on the goods in red, black, green and yellow cotton or silk. Or another style would be to edge a turn-over collar and turn-back cuffs with a knife-plaited frill of the goods, and to have a jabot ruffle of the same down the front.

STILL FURTHER DETAILS

NEARLY every one has a navy blue and a tan dress at hand, and both have seen their "best days." Use the navy blue for a bell skirt with a flat border of tan stitched on the edges, or a cluster of alternate blue and tan bias folds or three tiny overlapping folds of tan, each two inches wide. If of a short figure, use the tan for a panel on one side, which style is reappearing. Cut the tan waist off, wear the skirt belt over it and add an Eton jacket and a corselet of the navy blue goods. If of a stout figure use the navy for a pointed basque, with full sleeves to the elbows and a vest of tan; deep cuffs of the blue. Green and gray may be combined in the same manner, also brown and tan, or two shades of a color. An old black dress can be cleaned, make after the prevailing fashion in skirt, jacket fronts, round or in Eton style added, and a full front of Scotch plaid surah bought. A silk jacket or jacket fronts, full vest, corselet, entire sleeves or deep cuffs, skirt ruffles or border may be evolved out of a half-worn plain, glacé or striped silk and be combined with a woolen skirt and partially worn waist. Contrasts answer as well as shades of a color, but in either case harmony must be studied or the effect will not be a success.

VELVET AND VELVETEEN

THE most convenient and probably the most worn material for combinations will be velvet and velveteen, which enriches and agrees with every material in the way of silk and woolen dress-goods. Either a darker shade or a contrasting color may be used for entire sleeves, deep cuffs or short sleeve puffs, a short jacket or jacket fronts. Other accessories are in the form of revers, pointed or full vest, collar, skirt border and panels; in fact, many are the uses to which these pile fabrics are put, and they are universally becoming. If a good velvet is beyond the means, use a good velveteen, of which there are many brands. Either velvet or velveteen must be cut with the pile running down, and above all the pieces must be matched, cut alike by the grain of the cloth or the material will shade and wear differently. Cut a border on the exact bias for a skirt. A tiny ruffle and bias folds of velvet are also fashionable trimmings. For a dressy evening waist nothing is prettier than a velvet Eton or zouave jacket, with a blouse and full sleeves of surah, China silk or crêpon, which can be worn with silk or woolen skirts of a similar or contrasting color.

If any velvet is at hand that can be renovated and used, do not hesitate about attempting the task, as it is easy to do. Fill a large-mouthed pan with boiling water, leaving it on the stove so that it will continue to boil. Two persons should work together, as one holds the velvet close over the steaming water while the second one brushes the pile up with a whisk, brushing briskly against the pile. Then let it dry—do not lay anything upon it in the meantime—and if still crinkled or crushed-looking, repeat the steaming and brushing. Two attempts will certainly freshen the velvet, and generally one will answer. Dust the velvet before steaming it.

ABOUT YOUR GLOVES

WHEN the home dressmaker has completed a gown her next thought is of the hat and gloves to accompany it. The latter does much in giving the gown a stylish air, or if the gloves be illy selected the whole garment is ruined in the eyes of all beholders. Suède or undressed gloves do not wear as well as glacé or dressed kid, but are still favored for dressy calling and church wear in eight button mousquetaires, unless a four button glacé of the most expensive brands is preferred, as it often is by very conservative taste. The ordinary four button glacé glove is worn for shopping and traveling. The buttonless Biarritz glove at one dollar is very stylish for traveling and morning wear, and should fit looser than a "real" kid glove. Heavy kid gloves, piqué sewed, that is, with the raw edge lapped over and stitched down, are worn by many well-dressed women with morning costumes donned before two P. M. Heavy kid gloves having tilburied or faced palms are worn for driving, with four brass buttons fastening them. Gauntlet gloves of castor, undressed reindeer or heavy doe skin, often mis-called "dog-skin," are fashionable for horsewomen. White suède gloves are worn in the evening with any color, or the toilette is completed with harmonizing gloves of a delicate shade, as lavender, flesh, palest of yellow, pearl, etc. Selt stitching is more stylish than black on any glove just now. Tan and gray shades lead for day wear, though some fancy shades or English tan, a brownish red, willow green and navy blue are to be seen, but they should be worn with costumes of the same tone and avoided unless one possesses many changes. The lacing glove suits persons having fleshy wrists. A perfect fit does not mean a cramped appearance of the hand.

WHAT NOT TO WEAR



IT is as important to know what not to wear as what to wear, and while many fashion writers, guides to beauty, etc., tell us what we should do, they are not as ready in saying what pitfalls must be avoided by every woman desiring to look as well as possible. It is possible to do this, and should be the aim of the feminine sex to dress as becomingly as possible, without exceeding their means, injuring health or neglecting home duties.

THINGS TO BE AVOIDED

MAUVE, Nile green, rose pink, clear white, steely gray, yellowish tan and sky blue when of a sallow complexion. Plaids, broad stripes and light colors when short and stout in figure. Fluffy skirt trimming if under five feet four inches in height. Hairline stripes, plain skirts and flat vests when thin and slender in person. Turn-over collars when possessed of a long, thin neck. Collars without a finish in the way of a white cord, plaited ribbon, folds, etc., when of a dark or sallow complexion. Dirty white kid gloves on a rainy day or while traveling. Over-trimmed dresses and hats for traveling, also trains on traveling or tailor-made gowns.

SKIRTS, WAISTS AND HATS

SKIN-tight bell skirt fronts with a prominent abdomen, and basques very short on the sides with very large hips.

Round waists, square yokes, balloon sleeves and excessively tight collars when full in form.

Large hats for shopping and evening wear, and black hats if of a brunette skin, unless blessed with rosy cheeks.

The extremes in dress, as one dressing too old, too young, too plainly or too elaborately for the occasion, time and wearer's position in life. Linen collars with a homely neck, ditto linen cuffs with dark, thin or wrinkled hands. Tightly drawn back hair with a thin face, and a high coiffure with a long head.

Brick red, emerald green, orange and yellow tan with red hair. Electric blue unless possessed of a clear, rosy skin and light hair. Short-fingered gloves and too tight a fit.

Broad coat-tail backs to basques with wide hips. Poorly fitting corset under a well fitting dress. White muslin petticoats for street wear. Bordered lace veils unless they are worn below the chin, and dotted veils with weak eyes. Trailing skirts on a stormy day. Ripped or torn kid gloves at any time. A round corselet with a short waisted figure, when a pointed one will give the desired tapering appearance. Large buttons for fastening a waist over a stout figure. Rose pink accessories with a wrinkled face or neck. Gray or navy blue face veils over a sallow complexion, when golden brown will have the opposite effect and improve the skin. Round turbans with a full face and a peaked crown with a long or sharp-featured face.

COSTUMES OF EARLY AUTUMN

By Isabel A. Mallon



THE so-called tailor-made suit, in its absolute simplicity, could only be worn by women whose figures were absolutely perfect; as these women were few, and the tailor-made suit is most desirable, the tailor has learned to combine with it soft waistcoats, velvet or fur, or even to put upon it what might be called veritable trimmings. Still, he is clever enough never to permit it to lose its tailor-made appearance, that is, through perfection of pressing, through care as to the lining, and a willingness to fit and refit the tailor-made suit makes it bear a mark as positive as that of sterling silver.

In fitting a cloth suit, the modes of fitting peculiar to the tailor are many in number, but good in result. The measurements are numerous; the first fitting is an ordinary cotton lining; the second one a silk lining, the third one the silk and the material, the fourth one the almost finished bodice, which usually needs then only a few mistakes rectified, and there is the finished bodice for the head tailor to see in its entirety. No critic is so severe as is the master of the establishment, and a slight wrinkle will cause him to order the taking apart of the bodice and the making it so that it fits like the proverbial glove; the same care is shown in fitting a skirt, and at the really good tailor's a long train cloth skirt, unless it were for evening or house wear, is not even considered.

SOME OF THE NEW MATERIALS

AMONG the prettiest of the new materials for the cloth gowns are those showing very light backgrounds with hair lines or checks of a darker shade upon them. The hair lines are rather newer, and are almost invariably seen on a smooth surfaced cloth. White is shown with a hair line of dark brown, dark blue, gray, purple and, oddly enough, emerald green. The checks are in blue and white, brown and white, black and white, blue and black, blue and green, gray and black, brown and white, brown and mode, and are in both smooth cloths and rough chevots. The latter, by the by, I can personally commend for general street wear, as a well-made suit of it has visited the cleaner's several seasons and expects to be worn still another.

Plain dark blue cloth combined with dark green cloth is a combination that is obtaining, and as the shades used are those in the green and blue plaid familiar to us all they really harmonize very well. Sometimes the green trimming is of the cloth and sometimes of velvet. It is rather more effective when the velvet is used. Every woman should know—that is, every woman who has given it a thought—that soft velvet is the most becoming of all trimmings.



THE NEWEST COSTUME (Illus. No. 1)

A BLUE AND GREEN COSTUME

THE costume that suggests the Russian blouse, and yet lacks its unshapely and untidy air, is shown in Illustration No. 1. The skirt is of blue cloth with a broad band of dark green velvet about the lower edge. The blouse is laid in three full box plaits from the neck down; that however, do not flare, and it is confined at the waist with a pointed girdle of velvet that hooks just in the center and by its point accentuates the waist line. The sleeves are full ones of the cloth drawn in at the wrist to a velvet band and having cap sleeves reaching nearly to the elbow, and decorated in the same way. The bonnet is a small, close-fitting one of blue felt, having just in front an Alsatian bow of green velvet, while green velvet ties are knotted under the chin. The wearer having a rosy complexion dares assume a green veil of fine net, dotted with chenille. The gloves are the usual dark tan ones that accord with everything, are of heavy kid and closed with four large buttons. This costume may be cited as one that could be made by a dressmaker as well as a tailor, for there is no absolute plain surface that requires the heavy hand of the manly presser, or the critical eye of the autocrat of the fitting room.

THE PLAINEST OF SUITS

A FROCK that is the acme of simplicity is shown in Illustration No. 2. It is made of brown and white cheviot, the skirt, carefully fitted, is without a wrinkle and untrimmed, the beauty of the gown depending entirely on the perfection of its make and the smart air of the bodice and waistcoat. The waistcoat is of brown and white striped material fitted closely to the figure, buttoned all the way down before by bullet buttons of pearl and having a high collar of the same material. This is made exactly like a gentleman's waistcoat with the exception that bones are run from the side seams over the stomach to keep it in position. There are no sleeves, and the back is of white muslin. The waistcoat is separate from the skirt and coat, and so made, that if necessary, it can be sent to the cleaners. The coat is of the check cheviot, fits closely in the back and is semi-fitting in front, with a shawl collar and revers faced with plain silk. The sleeves are raised on the shoulders and have deep turned back cuffs of the silk. The bonnet is one that inclines to the poke shape; it is of brown felt with a knot of feathers tied on at the back and has the strings looped under the chin. Such a costume is one of which neither the wearer nor the looker-on will tire, and it may, of course, be made up in any cloth fancied, though the result is especially good when the coat and skirt show a tiny check and the waistcoat a hair line.

Everybody asks me "But what do you think about it yourself?" Well, we all learn from experience, and my experience is, that while in cloth gowns the solid color may be the most becoming, the check or stripe will wear best, clean best and not grow shiny. A cloth suit grown shiny is an extremely disreputable object, so be wise and choose the fancy stuffs.

SOME OF THE QUESTIONS

A QUESTION that is often asked is as to the propriety of wearing a bonnet with a tailor-made suit. Of this there can be no doubt, provided always that the bonnet is a simple one. A large picture hat is decidedly out of taste with a cloth gown, but a neat close-fitting bonnet seems as much a part of the trig get-up as does the stiff hat which, after all, few women find becoming.

The wearing of much jewelry with a cloth gown is always in bad taste, and though the watch is counted a necessity it is considered in best taste to keep it out of sight. The four button gloves with their heavy pique seams, loose of fit and closing with four large buttons are in better taste for wear with a cloth frock than are the thin undressed kid gloves specially suited to wear with more elaborate gowns.

A CLOTH, VELVET AND SILK BODICE

THE ingenuity of the tailor in combining materials with a plain cloth bodice is shown in the use of cloth, velvet and silk, each one being so placed that, while it forms an absolute contrast to the other, never takes away from the simplicity of the style. In Illustration No. 3 is pictured such a combination. A closely-fitted coat of dark brown cloth having its edges bound with a narrow velvet ribbon flares away in front to show an écu silk shirt, and below it a high pointed girdle of dark brown velvet. The shirt has for its edge finish the pretty soft frill which even the most general use cannot make tiresome. The girdle is laced in the back, so that it is possible to make it fit perfectly. The high collar is of the silk; the sleeves, slightly raised on each shoulder, shape into the arm and fit rather closely, having as their finish a fold of the silk. The hat is an Alpine one of brown felt with three bands of light leather about it, and a bunch of cock's feathers standing up at one side.

ABOUT SOMETHING ELSE

THE fact that the girdle of this costume is laced in the back to make it set well proves what dressmakers have always said, that this mode of closing a gown is more certain to result in a perfectly fitting bodice than any other. Of course it is troublesome, for if one does not have a maid then it is necessary for the most patient and willing member of the family to do the lacing. But that the result is desirable cannot be denied. For an evening dress the lacing in the back is especially commended, and the tailor seldom fails to make his cloth gowns, those of white, pink, yellow or whatever the faint shade may be, in this fashion. Do not make the mistake of ever getting the lacing to a bodice so different in shade that it becomes conspicuous, but rather to secure one that shall be a perfect match. Just remember that it is simply the mode of closing, and not a decoration, so that you do not wish to draw attention to it.

TAILORS are showing very gorgeous plaid stuffs—that is gorgeous in color and good and heavy in material. The blue and green, with a slight yellow line across it, will, it is more than probable, be most popular. As it will be worn with either a blue or green coat, and a fancy waistcoat in harmony with this. Another combination like to obtain is a mingling of dull red and warm brown; a very smart suit made of this has a close fitting skirt of the plaid with a double-breasted jacket of brown velvetine that shows where it turns away in front a waistcoat of brown cloth striped with scarlet. With this is worn a soft brown felt hat decorated only with a double alsatian bow of broad red ribbon. Wise women, whether they are tall and slender, or short and stout, choose that the plaid should only be used for the skirt, as the figure that can wear a plaid bodice is a very exceptional one. Among the cloths are combinations of brown and green, of heather and green, of green and black, of three or four of these colors altogether; indeed there are more varieties of the plaid stuffs than there are plans in stock.

The silk lining which I have always commended is arranged this season very often almost as a silk petticoat, often being only fastened to the top of the skirt, and sometimes not having even that connection with it. The advantage or disadvantage of this must be decided by the wearer herself; personally, while I do not care for a lining to act as if it were glued to the skirt, still I rather fancy it being caught here and there so that the consciousness of a firm foundation makes me quite easy. The skirt lining, though it may be of silk, does not need to be of a heavy quality, and as it adds such an air of chic to the gown, makes it set better and gives to oneself a delightful sensation of luxury, I must commend it. It is not related that the wise woman of many years ago troubled herself about silk linings, but the wise one of



ACME OF SIMPLICITY (Illus. No. 2)

to-day is she who, when a silk skirt has done its duty, rips it carefully apart, brushes and mends it, and keeps it for a lining for her cloth, or indeed, any gown. The pink gathered frill about the bottom may be of new silk.

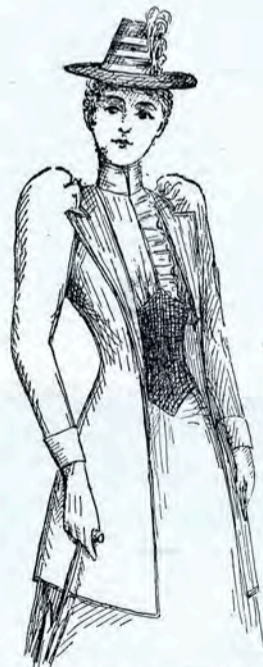
HOW TO WEAR A CLOTH GOWN

THERE is an art in wearing a tailor-made gown. The best of tailors may fit you doubtly, and yet by your mode of walking or sitting the good effect may be entirely lost. If your gown is dedicated to the street do not sit around the house in it, for it will lose its shape about the hips, and even when you do wear it at home, or in paying a call, sit up straight, for it is fitted to certain lines and curves of your body, those that are correct, and will become shapeless if you attempt to distort it by pulling it where it ought not to be. Always draw in your belt and fasten it.

A good tailor never makes a belt very tight, for it is intended to draw the bodice in place rather than squeeze it in.

At the first wearing, if the buttons are small and close, I commend the use of a button hook, not because the bodice is tight but to keep from breaking your nails and to make the buttons go into their accustomed holes with ease. Assume a Jersey or old silk bodice, if you are going to wear a fur coat, for nothing will so quickly ruin the tailor-made bodice as the assumption over it of

heavy furs. Be satisfied if your gown is well fitted. You pay for good work, and until your gown fits you as it should it is the business of the maker to rectify the defects. Women are inclined to overlook faults in work because they do not want to seem disagreeable, and the result is that the world is flooded with poor workers, whereas if you make it the practice of your life to pay well, to insist upon good work, you will obtain not only what you desire but the thanks of millions of other women.



A GRACEFUL COMBINATION (Illus. No. 3)

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon

MRS. MALLON will be glad to answer any question about woman's wear which may be sent to her by JOURNAL readers. She asks, however, that she be permitted to answer through this Department in the JOURNAL; though, if stamps are inclosed, she will reply by mail. Address all letters to MRS. MALLON, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.



HARDLY anybody would think of counting brushes among the small belongings of dress. And yet they are most decidedly. No gown looks well that is not properly brushed, and each material demands a different kind of brush to cause the dust to fly from it. For the cloth or wool gown a short stiff whisk, or a long stiff brush, is of most use. For velvet, a long brush with soft fine hairs will most quickly take away the bloom of time, and will not remove the rich pile. For black silk, satin, or any of the silky stuffs a perfectly flat brush made of thick plush is most desirable. With the whisk on the cloth short, quick strokes should be given, strokes that send the dust flying away; on the velvet or silk a gentler stroke is required, and in brushing velvet, especially, care must be taken to brush with the pile and not against it, which means, of course, the brushing up, as a good dressmaker always makes velvet in that way. On seal skin, or any fur, no brush is required; instead, a thorough shaking should be given. These seem like little things, but as they go to make your toilette sweet and complete they are among the most important of the small belongings of dress.

A MATERIAL that will be favored for tea gowns or house dresses during the winter is white alpaca. Under its lining of white silk comes another one of very thin flannel, so that while it has the desired swish of the silk it gains a gracefulness from the woolen lining that would never come to it in any other way.

Oftenest these house gowns are cut out at the neck in the modest English fashion and finished with a deep frill of lace. Although it would seem as if this fall of lace had been so much worn during the summer that it was out of vogue, still it must be remembered that it is becoming, and when the lace used is good it is always in fashion. In the old picture books we see that good Queen, Victoria of England, wearing just such a bodice, and with a rose on one side of her glossy hair, which, as is the fashion of to-day, is parted just down the center.

THE turned-over linen collar and deep cuffs to match are fancied by women who wear close-fitting cloth or suiting gowns. While they are decidedly trying, they have in their air of immaculate whiteness something that is indescribable, but which mankind, who very much admires them, can only call very fetching.

FOR those who do not know the technical term of the seams of gloves it may be said that the ordinary close seam is simply called "drawing them together;" "cable" seams are on those gloves that have a different colored thread from the glove and they are over-handed, while the piqué seams lap over each other and are sewn through and through. These latter, by the by, are oftenest noticed on the heavy kid glove with its four buttons, intended for wear on the street with a tailor-made gown.

THE very heavy Russian pattern is now shown in white veiling. A year ago in Paris it was also shown in pale rose color, which is much more becoming than the white, but few, because of its oddity, have had the courage, even when they possessed it, to put it on.

THE early autumn will see a novelty in shoes that is between the low shoe of the summer and the patent leather one of the winter. It is the laced one made of undressed Russian leather. Delightfully soft to wear, it yet protects the ankles from the chilly winds, and is most dressy to look at. The red Romeo shoe divided in the center and having no heel has been, in the past, dedicated to gentlemen for house wear, but an enterprising shoemaker has discovered that they look pretty and picturesque on the feminine foot in the house, and so they are offered for this purpose.

A CAPE that will have general wear during the early autumn is made of Scotch plaid, reaches well below the waist, fits into the back and has a hood lined with plush or velvet, the color chosen being that which is most conspicuous in the plaid.

THE woman who can make her bonnet can afford to be very vain of the accomplishment, for the pretty, babylike affairs worn by her royal sweetness, the Princess of Wales, are all the result of her own deft fingers. The Queen of Denmark herself has a decided leaning toward millinery and taught each one of her daughters this art, for, after all, the conception of the beautiful bonnet is an art.

A FASHION in perfume seems curious, and yet if you ask the women who set the styles they will tell you that English rose, violet and jessamine are given the preference. This is because the odors are dainty without their being heavy. Wise nurses or mothers never permit in a sick room any perfume save that which is extracted from the fir tree, and which, beside being pleasant and healthful in odor, is said to be health-giving in its properties.

QUEEN MARGUERITE of Italy has received on each festival day a perfect pearl, until her collection of the pure white stones consists of ropes of pearls that reach to her waist. This has made it fashionable for each loving bridegroom to give to his bride a string of the milk-like jewels.

IF your figure is slender do not hesitate to arrange about it a broad sash with a very large rosette close to the front. The fashionable tailors say such an arrangement only tends to bring out your girlish figure more than ever.

PINK batiste is liked for night-dresses. It may be made in the simplest fashion, trimmed around the neck and front with a ruffle of the same, or it may be elaborately decorated with white lace and soft pink ribbons. Among the most curious patterns in laces for underwear, one that is really odd, has for its pattern, above the scallop, a stiff, straight apple tree in full bloom.

LARGE, soft felt hats, not unlike the Leghorn ones worn during the summer, bid fair to be popular during the winter. They are dedicated to receptions, or rather dressy affairs where a hat can be worn, and are trimmed, not with feathers, but with velvet flowers tinted to look like the very natural ones.

SPEAKING of hats, it may be mentioned that the black felt will be also in vogue, but it will be so hidden under bright flowers and loops of white ribbon that its somber shade will be quite overlooked.

FOR wear over the going-away gown the fashionable tailor recommends a long, blue cloth ulster, lined with silk of the same shade and buttoned, like old Grimes' coat, all down before. This is sufficiently quiet to hide the going-away gown, and it makes the sensitive woman conscious of the fact that everybody does not recognize her as a bride.

THE Watteau effect continues to be liked, not only for house wear, but for evening dresses, and no gown is considered too elaborate with such an arrangement.

THE old-time bow is again seen on the slipper. It is at its prettiest when made of heavy satin ribbon and placed on a velvet slipper. Then one feels that the little feet can peep in and out, for they are most beautifully dressed.

A VERY elaborate cloak intended for wear at the opera is a lavender gros grain with a hood of white lace. Its elaboration makes it impossible for wear at any small affair.

IT is whispered that the Greek knot, with its ribbon about it, is only the forerunner of the old-fashioned chignon or waterfall. One hopes most earnestly that this is not true, for if there ever was an ugly fashion of dressing the hair it was this. Just now, when everybody wears the hair in a manner most becoming, there are more pretty women than there ever were before, and certainly this ought to be reason enough to keep the ugly fashion away.

BY the by, speaking of jewelry, it may be mentioned that the bracelet set with a watch is in extremely bad form, and the woman who has the best taste wears her watch where it will be the least observed.

THE gentlemanly get-up, that is, the one showing the cloth skirt, regulation shirt and flare-away coat bids fair to be in vogue all the winter. Certainly as absolute daintiness is the necessity for this it must be commended. The ugly suspenders will die with the summer sun. Womanhood never assumed anything that was quite so masculine or quite so ungraceful as these articles; they made her figure look badly, and they certainly did not make her look more a woman.

WOMEN who do not go abroad are now accommodated by the Parisian dress-makers in a special way. That is, they send over the exact photograph of the gown, giving both the back and front view, and telling exactly what the combinations are in which the costume may be developed. For my own part, I do not believe in encouraging this, as I think there are a number of good dressmakers in America who, if they were better patronized, would in time gain that curious something, best called chic, which attaches itself to a French composition in velvets or silks.

THE combinations of lavender and blue, and of blue and green, of which I have spoken before, are going to have a very decided vogue this fall; and yet, unless a great deal of care is taken in the arrangement of the colors, the effects produced will be more than merely inharmonious, they will be absolutely ugly. English women especially are affecting the skirt and cutaway coat of dark blue cloth, with a shirt or waistcoat of lavender silk.

THE new veils, those of black brussels net, with white flowers or figures upon them, have only the advantage of novelty, for they are certainly not becoming even to the most beautiful women.



HINTS ON HOME DRESS MAKING

BY EMMA M HOOPER

MISS HOOPER invites, and will cheerfully answer any questions concerning home dressmaking which may be sent to her by the JOURNAL sisters. While she will answer by mail, if stamp is inclosed, she greatly prefers to be allowed to reply through the JOURNAL, in order that her answers may be generally helpful. Address all letters to MISS EMMA M. HOOPER, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.

THE EXTREMES OF FASHION



WITHOUT a woman is able to have many changes in her wardrobe it is not a wise purchase to become the owner of anything extreme in the way of material, color or style of making. Such an outfit becomes an eyesore in the mind of the wearer and of her friends, and to be known by the oddity of her gowns, unless one can dress with the taste and grace of a Bernhardt, is not pleasing to one reduced to one street, one visiting and one evening dress.

HAPPY MEDIUM DESIGNS

A WALKING or traveling dress of diagonally striped cheviot, in shades of brown flecked occasionally with red and blue threads, will wear for several seasons, and always appear in style, as it is medium in all respects. The bell skirt has an outside hem piped at the top with a tiny fold of brown silk cord, and the jacket bodice has the square fronts to the waist line and pointed back finished in the same manner. The fronts have short, wide revers and full topped sleeves falling over the deep cuffs. A belt of the material is worn across the front, and over the close-lining front is deep red surah as a plastron that is slightly shirred at the neck and brought smoothly, yet loosely, down over the close-fitting lining to end under the belt. The lining may hook up or fasten with flat buttons, and the silk plastron has crocheted buttons. If of a thin figure, the plastron may have a knife-plaited ruffle down the center. Many correspondents have asked about an inexpensive fall suit appropriate for general "hack" wear, which this will be. A felt hat of brown, brown or red veil, according to the complexion, and four button dark red piqué gloves, gives a simple and stylish costume, which in real cold weather needs a tan or golden brown jacket.

A SCHOOLGIRL'S NEEDS

SEVERAL subscribers have recently asked what outfit a girl of seventeen should have while attending a finishing school. There are so many classes of such schools that I can only cling to the happy medium, and give an outline of what they demand. After the usual assortment of underwear, shoes, etc., comes a flannel dressing gown or wrapper for room wear only; two school dresses may be of serge and cheviot, as they probably outwear other woolen materials, and should be made in a simple manner without any trimming, unless it be mohair braid or velveteen collars and cuffs. The church dress will be of ladies' cloth, or one of the new ottoman weaves, made with a jacket bodice, velvet cuffs, revers and collar, and a plastron of surah, the shade of the cloth or in contrast, this being a wonderful season for a harmonious contrast of materials and colors. The bell skirt has a border of the velvet, and white ribbon plaiting, or silk cord is basted in the neck and sleeves. Then comes a simple evening dress for the entertainments and occasional receptions that are held in all schools. This is of soft woolen goods rather than of silk, though if the latter is preferred, have a self-figured China. A pretty woolen crêpon in cream, pink, pale blue or yellow can be made over sateen and trimmed with two gathered ruffles of No. 12 satin ribbon, a bodice of satin, full elbow sleeves having a lace ruffle and bracelets of ribbon, suspenders and shoulder bows of the ribbon and either a bertha ruffle or bretelles of creamy point de Genes lace.

TO COMPLETE THE OUTFIT

AN odd blouse of plaid silk, crêpon or Henrietta may be worn with old skirts for intermediate changes, keeping the cloth fresh for really nice occasions. A long ulster for the walks that are usually taken as an after breakfast exercise, and a jacket for nice wear should be accompanied by a soft felt everyday hat and a more dressy one of felt, velvet and feathers. Fabric or heavy Biarritz lamb gloves will be for everyday wear, four-button piqué or glacé kid for church, and sixteen-button suède for the evening dress. Black ties and hose will be worn with the evening gown or suède shoes to match the dress and colored lisle thread hose. Aprons are out of style, but neat white lawn or nainsook aprons are always pretty and womanly to look upon, and save a dress more than we think without a trial. Do not encourage the wearing of jewelry, except a silver or gold pin, among schoolgirls even when it is allowed. Impress upon them, and all girls for that matter, the necessity of giving their clothes care if they expect to look neat and get a reasonable amount of wear out of them, remembering, to alter a saying, that "cleanliness and order are next to godliness." Above all, do not sacrifice health and comfort to the desire for dress.

MATERNITY GOWNS



THE interest felt in the subject of healthful dressing is constantly on the increase, and especially at a time when it affects the welfare of another. This is often brought to mind by correspondents asking for directions regarding their underwear and dresses, wishing the latter to remain becoming, modest and still offer no impediment to health. In dressing, the weight of clothes may be greatly reduced by wearing all-wool underwear as a union suit or vest, then a soft boned corset or corset waist with or without shoulder straps and amply large. The stocking supporters should button on the edge of this, and not be worn around the waist as a band. Over this comes the white muslin drawers, which are not necessary with a union ribbed suit, short white petticoat, flannel skirt and silk or some other long petticoat. A corset cover is put on before the last petticoat, and all of these garments should be upon yokes. A new style of yoke is narrow, and buttons to the edge of the corset. A mediumly low heeled shoe should be worn, and of late it is claimed that wearing low ties makes the ankles stronger. If these are worn, do not neglect cloth gaiterettes for the street.

CONTINUED DETAILS

FOR dresses, the inevitable wrapper and tea-gown answer for home occasions, but everyone is better for a change at all times, and a tea-gown can hardly be worn to even a small dinner at a friend's. For this occasion have a dress that is of the proper length, which means that it must be let down at the top of the front, sloping it upward to keep the bottom edge straight, and with a demitrain back. Any of the trimmings in vogue will answer for the edge, but at the belt omit the darts that make the skirt close-fitting, and gather this fullness or break the plain appearance of the front with two easy, diagonal folds half way to the hips on either side that are run into the belt and invisibly caught lower down. A basque should have a long narrow coat-tail back and jacket fronts that are cut square off just below the waist line, or may be longer and pointed in front, with a blouse front of soft silk that is allowed to droop low, with a fringe down the center. These jacket fronts are not only appropriate, but are very fashionable as well. Full-topped sleeves detract from the size of the figure, and when a close-fitting basque is worn a large lace fichu or full jabot have much of the same effect. A princess dress draped to one side, with soft folds below and around the waist, is one of the prettiest of gowns, but is very difficult to fit under such conditions. In such a case the outside material for the entire front is draped in a bias manner over the easy-fitting lining.

TEA-GOWNS, SACQUES, ETC.

A VERY pretty maternity gown has a princess back and sides, with the one piece front gathered to a round yoke of heavy lace over silk, so as to form an erect ruffle; the front hangs long and loose over the fitted lining similar to a Mother Hubbard wrapper, with a cord girdle from the side seams, or a cincture of passementerie about two inches wide loosely catching this fullness up like a drooping plastron. The lace is used for deep cuffs, and the silken gown is really charming. All kinds of pretty dressing sacques are wearable with odd skirts. Those of finely striped wool taffeta or flannel are capable of many forms from the manipulations given to the stripes. Chiffon and lace ruffles trim these, but the important set of the skirt front must not be forgotten. Princess wrappers with a loose front are always permissible for mornings, and tea-gowns of more elaborate materials have a loose front of soft wool crêpon or China silk which may be left loose or held by a ribbon or soft silk belt. A new style for these has the outer fronts turned down from the shoulders like deep revers, with the contrasting center front filling in the space above like a guimpe. For the street the long capes most effectually conceal the figure. If a jacket is preferred it should be a reefer in shape.

If accustomed to wearing skirts held up by shoulder straps, why certainly continue it now, but do not commence it as a fresh practice, as it will fret the flesh and temper and do more harm than good. Endeavor to have all of the skirts made up in a light-weight style. While not advocating "dips," or demi trains, for the street, I must acknowledge that such an addition is very becoming under certain circumstances. An easy fit is better for the figure and health than one very close or untidily loose. Do not wear an all-around belt, short waist or skirt that tips up in front. The last characteristic is fatal to anything like concealment. Correspondents asking for suitable summer maternity gowns will be answered in the early spring through these columns.

SOME DRESSES FOR THE HOUSE

By Isabel A. Mallon



I THINK I have a bit of a weakness for old things—old books I love, old friends are dear to me, and once I have found that an idea is thoroughly good, no matter how old it may be, I cling to it again and again and believe it to be worth repeating. So it is that I say the pretty house gown is an absolute economy—and I repeat, what I have said so often before, that it is experience which has taught me this. It is the salvation of the street gown, and it is a rest for the weary woman. No matter how inexpensive the materials used may be, it is, when properly made, invariably graceful, and does much to hide any imperfection of the figure. The short train which is its proper adjunct does not add to the height of the tall, slender woman, but simply makes her look more majestic, while on the short, stout woman it seems to take away from the dumpy look and gives her an air of grace that she does not possess in a short skirt.

THE VARIOUS DESIGNS LIKED

ALMOST all the house gowns of this year show the graceful Watteau back, the smooth-fitting sides and the jacket fronts; that is, a jacket front extending the full length of the gown and permitting wide revers to come out over the shoulder. Much ingenuity is shown in the mode of arranging the sleeves, and their picturesqueness tends greatly to add to the good style of the gown. What is known



A VERY BECOMING HOUSE GOWN (Illus. No. 1)

as the English cut is frequently noted in house gowns—*i. e.*, they are cut out enough to give freedom to, and to display the throat, while a deep fall of lace outlines the shape. Very long sleeves of lace, outside the close-fitting sleeve, falling far down on the gown, are made of lace flounces, and really add very much to the general effect. A bright woman who wears many house gowns, says that she never permits an evening dress to disappear from among her belongings without first finding out whether there is not a bit of trimming, or ribbon, or lace, or passementerie that may be used on a dress exclusively intended for the house.

THE MATERIALS USED

THEY are of a kinds and conditions. Your gown may be the simplest of cashmere or the most magnificent of brocade and velvet, and all minglings of stuffs are permitted because the house gown is counted as unique in the wardrobe, and upon it is possible what would be called eccentricities in other toilettes. The soft, clinging Henrietta cloths, especially in black—for black is very popular this year, the suiting that has in it a mixture of silk and wool, silk, satins or velveteen, not to mention real velvet (if one has the wealth of Croesus) may be used. Frequently the black tea-gowns have a dash of some color on them, again they are all black, or they are trimmed with a coarse lace that may be either white or black. One can have the white lace put on at first, and when one tires of it the black can be assumed, producing the always refined and most fashionable all-black effect.

A VERY BECOMING HOUSE GOWN

A VERY good idea of a house dress that, while it looks extremely smart, is in reality comparatively inexpensive, is shown in Fig. 1. By preference I have given the back view, so that the amateur dressmaker may see exactly how it is arranged. The material used for this is a warm brown cashmere almost matching the hair of the wearer. In front the gown is fitted to the figure, turns off in revers, faced with yellow silk to display a smocked front of yellow silk apparently confined by a loose girdle of brown passementerie, in which is set imitations of yellow topazes. Further down on each side are knots of brown velvet ribbon, tied before they are placed in position, and then sewed down to place as if they were appliqued on the material. The sleeves are full, fluffy ones drawn in just below the elbow to deep cuffs of the silk, overlaid with rows of passementerie. A pretty yoke effect is produced by plaited folds of the silk that come to a V in the center of the back, permitting a section of the trimming to be set in there. The high collar is of the brown material, overlaid with the decoration, and with a rosette of the brown velvet ribbon, quite narrow, at one side. A strip of passementerie across the back conceals the joining of the Watteau fold, which is carefully laid, and, while not caught to position, still does not flare untidily, but instead gracefully down into the short train.

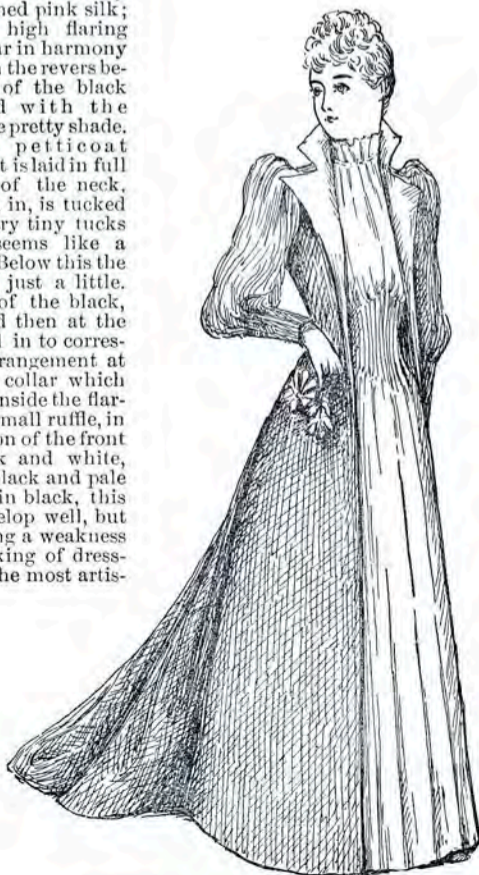
ANOTHER STYLE OF HOUSE DRESS

A MUCH simpler house dress, that is simpler in effect, but one which will commend itself to busy women who yet want to look dainty and pretty at all hours of the day, is pictured at Fig. 2. The material used is a light-weight cloth of a deep mode shade that is calculated not to show wear and tear very easily. The skirt portion is quite plainly made and finished about the edge with a box-plaited frill of the same fabric. The bodice fits closely in the back and is opened slightly in front, where it is buttoned with small, flat green buttons. A pointed girdle of green velvet confines it at the waist and fastens it at the back, the fastening being concealed by long green velvet ribbons that fall over the train. The collar is a high one of the green velvet ribbon. The sleeves are full on the shoulders, gathered in just below the elbows, and each caught by a rosette of green velvet ribbon, while below that they shape to the arms and are buttoned for quite a distance with green velvet buttons. The bodice decoration is a full frill of broad velvet ribbon starting from the shoulders, so that it gives the epaulette effect, and then it is narrowed down to the waist in cascade fashion. In the simplest of materials this dress would have a dainty air, and somehow it seems especially to belong to the energetic housekeeper who carries her account book in her hand.

WHAT SOMEBODY INQUIRES

SOMEBODY wants to know exactly what I mean by the very broad revers. And so it seems best to show them. The gown on which they are illustrated is No. 3, and gives one of the best ideas of the favorite black combinations that I have seen. The material used is black Henrietta cloth, and the gown itself is a Princess one fitted close to the figure and cut away sharply in front to show the under gown, or, as fashionable dressmakers call it, petticoat of pink mousseline de soie. The revers which extend from a short distance above the waist flare far out on to the sleeves, and are faced with a heavy grained pink silk; the high flaring collar in harmony with the revers being of the black lined with the same pretty shade. The petticoat front is laid in full

plaits at the top of the neck, then softly drawn in, is tucked at the waist in very tiny tucks to form what seems like a pointed girdle. Below this the pink stuff flares just a little. The sleeves are of the black, are very full, and then at the wrists are tucked in to correspond with the arrangement at the waist. The collar which shows in front, inside the flaring one, is only a small ruffle, in fact, a continuation of the front itself. In black and white, black and grey, black and pale blue, or entirely in black, this gown would develop well, but I confess to having a weakness like that of the king of dress-makers. I think the most artistic combination is that of black and pink. Pale silver gray, with delicate lilac, or a lovely shade of old rose, with pale olive, makes a pleasing combination if it is desirable to have a more elaborate tea-gown.



A PRINCESS HOUSE GOWN (Illus. No. 3)

A FEW SUGGESTIONS

IT is possible that the average woman in looking at the pictures or reading descriptions of house dresses is inclined to think that they are very elaborate, and she cannot compass the making of one. And it is just here she makes her mistake. The simplest of all designs, the princess, may, if it is properly fitted, have hanging lace sleeves added to it, have knots of ribbon here, and a bit of trimming there, until it rivals in magnificence a house gown which is much more elaborate in



SIMPLE, YET VERY NEAT (Illus. No. 2)

cut. It is in knowing how to put the decoration on, it is in giving an individuality to your house dress, that makes it becoming, and I do think that as it is the people we love whom we see at home, it is more than worth while to pay due attention to the gown that is to be worn before them.

A FEW LAST WORDS

I THINK if one says a thing long enough, in time it gets to have its effect. Not once or twice, but so many times have I appealed to that dear general woman all over the world who is your friend and mine, to do just one thing—to make herself look charming in her home and then she will be able to keep the home people there. In my own mind I confound anarchy with untidy wrappers, frowsy hair, or else that which is put in papers. No home will be dainty and sweet unless its mistress first sets the example, and though her house gown may be of the plainest of fabrics, if it suits her and her surroundings it is in most perfect taste.

We women are apt to pride ourselves on being able to do so much nowadays, I think the best thing we can do is to make a charming home and fill it with happy, contented people. This was never done by an untidy woman. The woman who does not respect her own self sufficiently to always want to look well, will never surround herself with people who give her the honor due her. So you see, quite irrespective of absolute economy I think there are better reasons for the wearing of a house gown, and so I have given them to you. A man would laugh at the mixing of fashion and preaching, but we women do not. We know that many a gown has told its owner's story, and, my dear general woman, what I want is that your house gown shall tell a story of contentment and love—each one the best thing in the world to have. That sounds like an Irish bull, but I once kissed somebody who had kissed the Blarney stone.

THE SMALL BELONGINGS OF DRESS

By Isabel A. Mallon

MRS. MALLON will be glad to answer any question about woman's wear which may be sent to her by JOURNAL readers. She asks, however, that she be permitted to answer through this Department in the JOURNAL; though, if stamps are inclosed, she will reply by mail. Address all letters to MRS. MALLON, care of THE LADIES' HOME JOURNAL, Philadelphia, Pa.

THERE can be no doubt of the general liking for scarlet this season. It is used for linings, for decorations, and in every way possible, and, by possible I mean in every way in which it is harmonious. This scarlet is not a dull or a dingy shade, it does not tend in the least toward Magenta, but is absolutely pure red, that being the color for which a baby will stretch out, which will enrage a wild bull, and which savages are said to admire. Artists say that this liking for scarlet in its perfect purity is an evidence of a healthful condition of the eyes, and shows a return to what might be called natural artistic taste. Be this as it may, the knot of scarlet on the black hat, the bright scarlet lining in the long coat, the warm looking coat of scarlet serge, the hat for young people of bright red felt, decorated with red velvet and red feathers, and the evening gown of rich red gros-grain, with a decoration of red velvet and red chiffon, prove most decidedly that not only is red approved by the artists and the dressmakers, but that womankind appreciates it and gives it the place of honor that is its due. So it deserves to have said of it, as did a small girl learning her first French sentences, happy in a red frock, a red cloak and a red hat, "Vive la Rouge!"

THE proper handkerchief to carry with a tailor-made suit is of fine cambric in a solid color; blue, pink, lavender, gray or brown, with lines of white across it, having a border that is hemstitched, and in one corner the wearer's initials simply embroidered in white cotton. These are not expensive, wash well and seem in perfect harmony with a cloth gown.

FOR traveling wear a long, full, circular cloak of checked cheviot lined with a color corresponding with the cloth, and having a hood pointed and lined with silk, in fact, a regular monk's hood, is in vogue. This is commended because, while it is sufficiently warm, it can easily be laid aside, and resumed when the car is over- or under-heated.

A VERY jaunty jacket that, while fitting the figure just as closely as does the Eton one, is yet a little longer, is known as the "Patrol." It has each seam braided and a high, rolling collar, while the fronts of it, fastening with "frogs," allow just an edge of a silk shirt to be visible.

THE various browns in corduroy cloth are liked for medium length winter cloaks; they are usually trimmed with brown fur, and, if the design permits it, rosettes or ribbon ends, not too long, of brown velvet ribbon, are arranged upon them.

WOMEN who admire fans—and where is the one who doesn't?—will be interested in knowing that the most valuable fan in the world is the property of the Baroness James de Rothschild; it is one painted by Watteau in his best style, and there is no doubt of its being absolutely genuine. How many people realize that the entire part of a fan is seldom made in the same place? In some parts of France whole villages are given over to making pearl sticks, while the leaf part will be made in districts many miles away.

A VERY pretty skirt is made of soft black silk, American silk, by the way, with a pinked flounce of yellow, overlaid with a drapery of black lace, caught here and there with a rosette of black ribbon. Women who like white petticoats, and who realize the damage done lace when it visits the laundry, are adopting the English fashion of trimming them with a frill of dotted muslin that is not hemmed, but has tiny points buttonholed about the lower edge.

THERE has been found nothing prettier for an evening cape than the long one of white cloth with the three shoulder capes overtopping it, each one bordered with a band of brown fur.

A NOVEL brooch shows a bar of dull gold with a serpent of green enamel writhing about it.

THE house gown continues to be after the style of the Empire, with a very high belt arranged either in ribbon fashion, or with a huge rosette concealing its fastening. The neck is cut out so that the throat shows, but the sleeves are invariably long; these, of course, may be as fanciful as possible, but I do not advise a very full sleeve if one's shoulders are decidedly broad.

THOSE who do not find the hair rolled off the face becoming, are having their bangs cut in a short fluffy fringe that, while it softens the face, does not give the vulgar look of the deep, full bang, which completely hides the forehead.

THE laced shoe is rapidly gaining followers; though how one could follow a shoe is rather funny. People who complain of the trouble of sewing on buttons will now have the pleasure of finding exactly how difficult it is to keep shoe laces in order, and how certain they are to break when least expected and most undesirable.

A FELT hat that has the stamp of a famous milliner upon it is of black felt after what is known as the "boat shape;" that is, low, with a curling brim and rather pointed in front, where there is a knot of emerald green velvet, and from it stand up two stiff, black wings. For evening bonnets, a great many of black jet with underlinings of yellow velvet are noted, and will, it is likely, prove popular.

THE white fillets, so often spoken of, will obtain all during the season for evening wear; they are excessively becoming to young women, but I cannot commend them to women upon whose faces time has traced any lines.

WHEREVER a velvet belt can be worn it is assumed, and if a velvet rosette does not finish it, then a quaint dull gold or silver buckle is worn. The velvet used for these belts is not the ribbon, but the velvet sold by the yard, and which should be bought cut on the bias.

SOFT felt hats of checked tweed with a plain ribbon band about them and a wing at one side are particularly liked for rainy weather.

IT is predicted that the fur coats will be longer and looser this season, while coats lined and trimmed with fur, follow the same design.

A FOOT trimming liked for house dresses is of wool crepe, exactly matching in color the material upon which it is; this is gathered at intervals, to form a sort of shell, and then it is knotted. As the fabric is soft, it easily lends itself to this arrangement. By-the-by, the same arrangement in chiffon is noted on an evening dress.

MOST of us remember when a long, full, black velvet circular was part of a bride's trousseau. In days gone by, silk velvet was invariably used for this, and in many a household mother's circular, after being made into short coats and bonnets, did duty as belts and girdles, rosettes and bows. The long velvet circular is again the fashion, and in Paris it has a special vogue given it. The collar is usually a high one, lined either with fur or feathers, while long, broad satin ribbon ties confine it at the throat. Occasionally elaborate jet trimmings are put down the front of these circulars, but if the material used is rich, the best dressmakers prefer that it should be untrimmed.

FUR muffs will be larger this season than before, but the dainty little confections made of velvet, ribbon and fur, decorated with lace, feathers or flowers, are excessively small, and really only cover the finger-tips; they, of course, match either the bonnet or the wrap, and are only intended for use at some afternoon function or at a matinee, when one wishes to be very much dressed.

ORCHIDS, tulips, roses or pansies made of velvet and colored to imitate nature are liked on large hats having heavy decorations of feathers. Not more than one flower, if it is a large one, is used, and that is arranged so that it peeps out from a dark, downy nest of fluffiness and gives the much-desired bit of color.

THE rather heavy white kid gloves, undressed, will be worn all winter with the tailor-made suits. They somehow look in keeping with the cloth, and that is the reason, and surely a very good one, for the favor shown them.

SMALL bonnets of scarlet felt, trimmed with black velvet and black tips, are much liked, and are generally becoming to women who have but little color in their faces.

THE bag veil, that is, the one draped under the chin, continues to be liked, but in arranging it one must be sure to fasten the end smoothly at the back, so that a lump of lace which is always awkward looking, does not result. Women of good taste prefer quieter veils than many of those shown.

THE great demand for hand work on handkerchiefs, and all pieces of underwear, should prove a boon to the woman who knows how to sew, and wishes to make money. Sewing such as is desired cannot be gotten in the big shops, and the smaller ones, where it is furnished, are constantly in search of those women who sew a "long seam" finely, or hemstitch a hem as it should be.

A PRETTY petticoat is made of white challie, with red berries and olive leaves upon it. The deep flounce has two insertions of Valenciennes lace, and is finished with a deep frill of it. As a heading to the lace is a quille of olive ribbon about an inch wide, caught here and there in a fantastic way.

ON the large red felt hat, that belongs by courtesy to the young girl, the Mephisto feathers do not appear; instead, stiff satin or velvet ribbon is wired to take the place of them, and produces the same effect by the weird arrangement. Wise mothers know that feathers soon grow limp when much wear is given them.

DAINTY COSTUMES FOR THE EVENING

By Isabel A. Mallon

WITH the winter evenings comes the musicale, the party of games or the home dance, and for them every girl wants to look her best. This is a desire that wise mothers encourage. And, by-the-by, the wise mother will not only see that her daughter has a pleasant time, but she will form part of that pleasant time herself, by being so agreeable that she will make herself a necessity, and wherever there is something gay and lively gotten up, they will want her to help them along; for it takes a mother to start anything going, to bring together the people who are in harmony, and to make the coach of pleasure go as easily as if it were on wheels of velvet.

Much license is permitted in the arrangement of an evening dress, especially when it is intended for a young woman; little picturesque effects may be produced, dainty frills and flounces put here and there, and material that seems merely ordinary may be developed into a gown that appears like the clouds itself—it is so light and fleecy.

MATERIALS IN VOGUE FOR EVENING

THE various light gauzes, tulle, net and all the fairy-like looking stuffs are devoted to the young girl in society. In making a tulle gown, it must be remembered that its fullness is part of its beauty, and that after the two outer skirts of tulle, which should be rather fine, there is one of coarser tulle, then one of net and then the foundation, which may, by-the-by, be of silk, or if that expense is not cared for, a dull, somewhat stiff net lining may be chosen that will not show through the thin fabrics.



A ROSE-BUD COSTUME (Illus. No. 1)

In wool materials the fashion of last season, that of using broadcloth, is likely to obtain even more than it did last year, though cashmere, Henrietta cloth and all of the soft wool fabrics will, of course, have a decided vogue. Velvet, unless it should be in the form of a bodice or a jacket, is not considered in good taste for young women, and neither is brocade. The soft delaines, which have a little more body than nun's veiling, are noted and developed into exceedingly pretty toilettes. One is illustrated at Fig. 1.

A GRACEFUL ROSE-BUD COSTUME

THE material used for this is a pale, rose-colored delaine, the skirt, which fits rather smoothly in front, having just sufficient fullness in the back to make it graceful. At the lower edge is a kilted flounce of pink chiffon, and over this are arranged loops and knots of pink ribbon of a deeper shade. The bodice is high, fits the figure gracefully, and has for its decoration a plaited frill of chiffon—each group of plaits being caught with a knot of ribbon, the whole strip being worn as a fichu might be, and draped in at the waist, where it is caught by the waist ribbon of pink. The full sleeves are of the chiffon, tied at the elbows with a band and knots of ribbon, long gloves of pale, rose-colored undressed kid coming up to meet them. The hair is parted in the center, drawn back in a low knot at the back, where it is fantastically tied with a pink ribbon. This is at once a simple, inexpensive and extremely dainty dress, being really just what I call it—a rose-bud gown.

A rosebud gown is one that in material and design suits a young girl, a combination that is necessary for her to be artistically, which means well dressed.

THE TULLE GOWN

WHITE seems exclusively the color of the young girl, though it must be confessed that the young matron claims it as her privilege to wear it. The white tulle gown is essentially dainty looking, and, like the favorite doll on the top of the Christmas tree, one is almost afraid to touch the young girl garbed in its purity, and, after all, it seems as if this were right. In rose, pale blue, pale green, lavender, gray, indeed almost every color that is dainty and suitable, tulle gowns are noticed. After one has seen them in all shades one's eyes go back to the all-white costume as the most charming.

Such a costume is pictured at Fig. 2. It is a pure white tulle, and has a very Frenchy trimming in the shape of three rows of narrow satin ribbon ruching at regular intervals above the foot of the skirt. Just near the front are pendant loops of a narrow ribbon, which seems to suggest that the joining might be concealed by them. The bodice is a draped one of white satin, the upper portion of it being of white tulle. This part is arranged in such a way that a V-shaped point is achieved and the pretty, white throat is visible. The sleeves are of the tulle, come well below the elbow, and are finished with a frill of the satin ribbon similar to that of the skirt. The hair is parted slightly at one side, crimped and knotted somewhat high on the head. The slippers are of white satin and the stockings of white silk.

In all black, or in lavender, as well as in rose, this gown could be beautifully duplicated, and would certainly be becoming. I especially commend it in black to a fair-haired young matron, and if one were only to have one evening dress it would, in that sombre color without any color, be a toilette that people would not tire of, and which, most important of all, would not make the wearer herself grow weary.

SOME SPECIAL POINTS

IT must be remembered in an evening dress that while, of course, one wishes one's skirts to look well, the greatest attention to detail is paid to the bodice. A fancy exists for draping materials around the waist, especially when the figure is slender, in such a way that no fastening is visible. When this is done the home dressmaker will be wisest if she catches the folds here and there on the bodice lining; let the closing be with hooks and eyes at one side, well under the arm, where the folds lap over sufficiently to hide it. Of course, it will be necessary to fasten this lapping-over place with a pin or two, for although I do not advocate pins on walking costumes, still, it must be confessed that I see where their use comes in on an evening costume, when it would be impossible to place a permanent fastening. Old pictures are copied and original ideas sought for the evening bodice, and the result is that this season, more than ever before, much individuality is seen among them. The woman who is a clever designer herself can do much to assist her friends, and the other woman who has as an acquaintance some well-known artist who will give her ideas for her gown, feels that she possesses a greater jewel than even the most famous one owned by the Queen of England. A dainty bodice is shown in Fig. 3.

THE PICTURESQUE BODICE

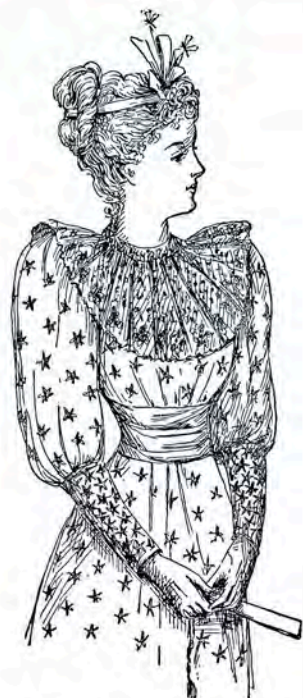
THIS bodice is made of pale blue cloth, and dotted with little crescents of black jet, each one being sewed to place separately. The throat is cut out in a pretty, rounded way, and below it falls, from under a fine ruche, a full frill of black lace. The sleeves are high and of the cloth; they are draped in below the elbow to a cuff formed almost entirely of the jet ornaments. Around the waist is worn a high, blue sash, folded somewhat after the

Empire style, and tied in long ends and loops at the back. The hair is arranged in the regular Grecian fashion—the short bang is crimped, the rest of the hair drawn back and knotted as pictured. A pale blue fillet drawn through it is in stiff loops and ends in front, and has an odd contrast standing beside them—two green and gold beetles.

If one wished to be very eccentric, and at the same time copy a combination liked by French dressmakers, emeralds, or rather their imitations, could be used on the blue background in place of the jet. This, however, while it is striking, is not a combination that one would care to wear often, its very uniqueness making it a bit wearisome. When that word is attached to a gown it is a failure.

VARIOUS SMALL BELONGINGS

NO evening dress is in good taste unless all the small belongings are perfectly fresh. Sins of omission, sins of commission in the way of soiled slippers and gloves, and broken fans, or fillets not properly tied, will completely ruin the prettiest of gowns. The economical girl learns in time to keep her slippers white by rubbing them with a loaf of bread, and she had better be without a fan than to carry a broken one, or one that is soiled. Gauze fans, with imitation ivory sticks, either spangled or painted, are pretty and young looking, and may be gotten at small cost. When slippers reach that point of discoloration when bread crumbs and chalk are of no use, then they may be sent to the pro-



A PICTURESQUE EVENING BODICE

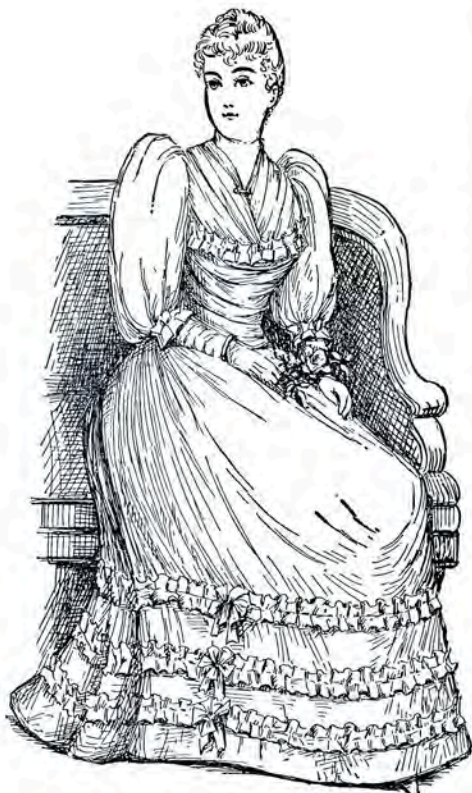
(Illus. No. 3)

fessional cleaner's, and will come home looking very nearly as good as new. White slippers clean better than any others, and so do white gloves, and for that reason a preference is given to them. Ribbons worn in the hair need to be immaculate, and unless one's hair is very dry, a white ribbon will only do service once. The ribbon used for this purpose is an inch wide, heavy gross-grain or satin, as is most becoming, the satin suiting the black or brown-haired woman rather better than it does a blonde. Sometimes a very much worn gown is made presentable by fresh belongings, so you see they have their value in more ways than one.

ABOUT THE HOME DANCE

AT the beginning of this article, I made some reference to the home dance, and I want to say what I think about it. I do approve of girls and boys dancing. I do not believe in late hours; I believe in dances that begin at eight and end at the time when Cinderella fled from the young Prince, and left her slipper behind her. I do not believe in over dressing, but I do believe in making our girls have a pride in their appearance. Dancing is a healthful exercise that incites grace, and which keeps young people from some of the very objectionable games that people who do not approve of dancing do not hesitate to indulge in. But I say let the dancing be at home—at your girl's home, at her friend's home, and where she will only see people who

have the recommendation of the roof she is under. A jolly dance will keep the boys at home; it makes the house cheerful; it makes everybody glad and merry, and I think one of the most delightful things I ever saw was a Virginia reel that had at its head a venerable poet and a great beauty, who in their turn danced to a small girl of fourteen and a boy of twenty-one. Somehow all the games in the world never seem to give the pleasure that this does, and properly managed, dancing is the most absolutely innocent form of amusement. But I confess I believe in making a dance one where the old and young meet together. To the people who will disagree with me in this opinion I can only say in regard to dancing, "Search the Scriptures."



THE WHITE TULLE GOWN (Illus. No. 2)