



DRESSING THE NECK BECOMINGLY

By Emma M. Hooper

WITH ILLUSTRATIONS BY ABBY E. UNDERWOOD



MUCH of the success of a toilette depends upon the neckwear, of which there is now sufficient variety to suit every style of neck and face. A face may be made long or full, and softened and refined by the use of the charming adjuncts of the toilette known as plastrons, collar-ettes, yokes, handkerchief collars, etc. Not only the face is benefited, but old gowns are thus rendered up to date, a state of beatitude for which women of all ages are now aiming. The stores are reasonable in their prices for such articles, but, of course,



THE BRIGHT PLAID

they may be made at home for a less amount if one possesses nimble fingers and can tie a bow or fit a collar.

THE RIBBON COLLARS

THESE are now made of velvet, satin, Dresden-figured or chameleon-shaded taffeta ribbon five inches wide, the collar requiring a yard and three-eighths. First shape a collar of heavy cross-barred crinoline to the neck. The method of cutting varies. I have seen well-fitting collars cut almost circular, and others nearly straight, with a V at the centre front. This band is covered with a bias piece of silk, which also folds over on the right side for an inch at the top and bottom. Two hooks and eyes fasten it at the back. The ribbon is laid in easy folds that are caught here and there over the band, projecting a trifle over each edge. A bow of two short loops and ends tightly strapped in the centre finishes the collar at the back. Such a collar sells for a dollar and a quarter to two dollars and a quarter ready made. Some are decorated with a couple of the lace and tucked lawn points that sell for fifteen and



OF VELVET AND LACE

twelve cents. Others have three little straps of the trimming composed of a strip of insertion bordered on both sides by yellowish Valenciennes lace, which is from twenty-five to fifty cents a yard. Side trimmings of rosettes are out of style. These collars are made from two to three inches in width.

THE HANDKERCHIEF STYLE

THE handkerchief collars consist of a double straight band of batiste or fine lawn, with four corners sewed on the top and turned over on the outside, leaving a division at the centre, back and front. The corners are of batiste tucked on the edge, plain in the centre, with a row of Valenciennes lace inlaid between. The four corners of a fine openwork handkerchief could be taken for this purpose. Sometimes a band of ribbon is fitted around the lawn band and tied in a bow at the back; otherwise the band is worn inside of a high dress collar, with the points falling outside over the edges of the collar.

WHERE RIBBONS FIGURE

A VERY dressy bodice trimming for a round, pointed or basque waist is of two-inch satin ribbon and requires eight yards, with half a yard of four-inch ribbon and three large fancy steel, miniature Dresden or Rhinestone buttons, which are now an important item in trimmings. The crush collar of soft folds is made of the wide ribbon, with a bow of the narrow ribbon at the back. Three outstanding loops are on each side of the lower edge



A DAINTY FICHU

of the collar, each cluster being held by a button. Continuing down each side from these are two rows of ribbon, each forming three falling loops before all four meet at the centre of the waist-line under the third button, with four loops spreading below. Pretty fichus that are brought in a point to the waist-line or knotted over the bust have a round appearance at the back or are cut to form a square sailor collar at the back. These are of light-colored plain or satin-striped chiffon with a double ruffle around the edge. If elaborately trimmed with ribbon and of satin-striped chiffon they are quite costly. Plain chiffon with bows are inexpensive. The ruffles may be bought already gathered, and piece goods for the centre, using five yards of ruffling five inches deep and a yard of the other. Four-inch ribbon is used for two loops standing up on the shoulders, then a space and two more ribbon loops, another space and one loop and two ends pointing down; the same in the back, making eight loops and four ends for each side, and requiring five yards of ribbon at about forty cents a yard, making the articles for a very dressy accessory, that will transform an ordinary gown, cost four dollars and sixty cents.

Three-inch white or yellowish lace is used as a turn-over frill on crush collars of velvet or ribbon, sewing it on so that it falls deeper on the sides than in front. Even velvet and cloth capes are trimmed with a similar, though deeper, lace frill to fall over the erect storm collar. For dressy evening wear the frill continues down the front as a jabot.

SAILOR COLLAR EFFECTS

A YARD and a quarter of satin, the same of Japanese silk for lining, and three yards and a half of heavy white lace insertion will make a sailor collar set. Use heavy crinoline for a large sailor collar having square-cut ends in front; line it with the thin silk and cover with the satin, finishing all edges with the lace. A straight band collar of satin, interlined with crinoline and lined with the Japanese silk, has the insertion through the middle, the lace being an inch and a half wide and the collar two inches in depth. Now add a strip of the satin down the centre of the waist, four inches wide, lined and interlined like the collar, with the lace down the centre. This imitates the box-plait now worn on bodices and should be sufficiently long to turn up at the bottom and drop over the waist-line. A very dainty set of



A SAILOR COLLAR EFFECT

this description is of white lace beading insertion, with holes at regular intervals, through which two rows of black velvet ribbon number one are run; the satin is of bright pink. Another collar has a sailor back, round or cape front and jabots to the waist-line, as shown in illustration. This is of white batiste, with three rows of yellowish Valenciennes insertion on the edge and above. Crush belt and a full gathered plastron of pink, blue, lavender or yellow satin or fancy chameleon silk, with three lengthwise rows of the lace down the plastron. Crush collar in easy folds of four-inch satin ribbon the color of the plastron, with a butterfly bow at the back. This is particularly becoming to a person of slender form.

OF VELVET AND CHIFFON

A SOFT crush collar finished with two little frills at the back is of violet velvet cut on the bias, requiring three-eighths of a yard, with two tiny Paquin points turned over on the outside. The points are of velvet each side and lined with crinoline. From the centre of this falls a breadth of accordion-plaited chiffon, white or violet, which needs half a yard. On each side is a jabot of chiffon tapering to almost nothing at the waist-line, though broadening toward the shoulders, where it ends. Other similar



A BECOMING COLLAR

arrangements continue around across the back, being gathered under the edge of the collar. The bias Windsor ties in plaids are taken for the simplest crush collars over a plain band collar attached to the dress. These are folded around in loose folds and tied in a knot at the back. Usually the wearers tie them each time they are worn, though they can be attached to a regular crinoline shape and fastened on permanently. Since every one seems possessed nowadays of a black gown these accessories afford a variety of changes with one dress. They also make black wearable for all, as the most sallow of brunettes can wear such a costume if she has a velvet crush collar of deep, rich cardinal velvet next to her skin. For two dollars a belt and collar can be had of bright Scotch plaid surah, forming what is termed a toreador set. The belt is of the material cut on the bias, lined with crinoline and four inches wide, being turned over on the wrong side so as to hide the crinoline. Two short, pointed ends hang on the left side from a gilt clasp. The collar is to be formed of a bias strip of the same goods hemmed on each side and with pointed ends. This is folded in crush style around the neck and tied in a short, wide bow at the back. If made of surah plaid by the yard it will require a yard, besides the crinoline and two part gilt clasps. This set is worn with changeable figured goods as well as plain materials.

EDITOR'S NOTE—Miss Hooper's answers to her correspondents, under the title of "The Home Dressmaker," will be found on page 35 of this issue of the JOURNAL.

LOOKING WELL IN THE HOME

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ABBY E. UNDERWOOD



HE mistress of even the very smallest home may always look well, for even while fulfilling her duties the gown worn in the morning can be not only neat, but by its perfect cleanliness, proper make and fit, absolutely dainty. For house wear in the morning, alpaca in tan, dark blue or black is advised, as a neat-looking frock can be made of this fabric. Such a gown is, of course, made in a very simple fashion, the skirt full but not too flaring, the bodice round and draped, with the belt and collar of ribbon arranged in the plainest manner. There should be no flying ends, no untidy nor soiled chiffons, and no air of a party frock being utilized for the house about such a toilette. But I am going to tell particularly about gowns that are suited to home wear in the after-

noon and evening, when husband and father and brother are at home. The wise woman is that one who looks through her wardrobe and decides how the gowns that have been worn may be utilized. There is pictured right here a very pretty house gown, the result of a search among many frocks, and the development of one out of two. A blue crépon skirt of last winter has sufficient flare for the style fancied, inasmuch as well-bred women are not wearing the exaggerated skirts. After it has been brushed, first with a stiff whisk

and then with a soft brush, it looks absolutely as good as new. A black satin gown is ripped apart, the satin freshened and the short coat basque with its ripple back is made from it. The waist-coat is a folded one of blue crépon with straps of black satin going across it from just below the bust-line to the edge of the belt-line so that they produce a deep girde effect. Overlapping revers, sharply pointed and extremely wide, give a broad air, and are made, the under ones of the blue crépon piped with black Persian lamb, while the upper ones are of black satin decorated by tiny jet beads that follow a braiding design. The full sleeves of the satin are shaped



in at the elbows. A piping of black Persian is the finish at each wrist. The high collar is of folded black satin, and from the back comes forward at each side a broad black satin ribbon which is tied in a huge flaring bow.



GOWN OF SATIN AND CRÉPON

SOME OF THE STUFFS
SATIN, velveteen and crépon as well as all the wool materials are liked for

house wear, while satin in the light colors is favored in combination with a dark stuff. The crépons show smaller weaves and are frequently embroidered in tiny pin heads, crescents or stars the same color as the background. Skirts for the street are being made longer, and in consequence those intended only for the house have the slightest suggestion of a train. And this slight train really makes every woman wise enough to wear it, look more graceful. A house gown showing a black and écru combination has a skirt of black crépon flaring gracefully and resting at least three inches on the ground at the back. From the waist extending to below the knee come écru satin ribbon ends, two on each side. One of each is held down by a huge bow of similar ribbon, which is sewed to the background in

such a way that it looks as if it were appliquéd. The other end is cut crosswise and allowed to flare. The bodice is a short, round basque, the front cut away to allow a box-plaited gilet of écru satin with sets of tiny gold buttons arranged in rows upon it to be seen. An enormous collar, square in the back and shawl-shaped at the sides, is of écru lace of the coarse variety fancied. The full sleeves are of the crépon, and are drawn in to cuffs of the satin overlaid with the lace, and having on the outer side of each cuff, as if holding the lace down, a row of gold buttons. The high stock is of broad black satin ribbon with its bow in front, and having from under this bow a cravat of lace like the collar.

A DAINY BODICE

THE bodice shown in the accompanying illustration, which may be worn with a skirt of any color, is a draped one of white China silk. A square collar of coarse white lace gives a yoke effect in the back, while the front is entirely hidden under a full flare of similar lace, but so deep that it reaches quite to the belt. Over this, at intervals, as if to hold it in place, are narrow straps of white satin ribbon thickly spangled in green. The sleeves are full ones of the silk and shape in to cuffs formed of the piece lace and the ribbon alternating, the ribbon being spangled like that on the front of the bodice. The high stock is of white satin ribbon with its large flaring bow in front. It is counted newer to have the bow in front than in the back.

WAYS AND MEANS

THERE are so many pretty ways in which a house bodice may be freshened up. Enormous sailor collars of insertion and ribbon will make a plain bodice look elaborate, strips of ribbon spangled with jet or iridescent beads give an air of elaboration, and one can use all the bits of lace, fur and passementerie that have been freshened, so that a good result is obtained. Very many women choose one color for the house and never wear any other. The fancy for identifying one tint with one's



A DAINY BODICE

self is dainty and womanly, and it may be mentioned it is also economical, inasmuch as what is left over from one year to another can always be utilized. Pure heliotrope, black, rose, pale blue, écru and, of course, white are specially in vogue, and all, either in silks or stuffs, may be artistically developed. In a well-heated house one dainty little woman wears for her afternoon and evening gowns all the winter through, soft white mull. Of course, her bodice is lined and in that way made quite as warm as a stuff one. Another woman, who dresses well, selects the soft wools in heliotrope, while still another invariably wears white. An all-white gown, truthfully spoken of as a picture frock, that was worn at a home dinner, had an air of elegance and yet was not expensive. The material is of smooth-surfaced, light-weight white cloth. The skirt is made rather full with a slight train, but does not flare. The bodice is a round draped one with a belt of golden-brown satin, and long ends of golden-brown ribbon are at one side of the belt just near the front. A large flaring collar, made of golden-brown velvet ribbon, white lace insertion and having deep white lace for its frill, is the neck finish, and the white throat is permitted to show well above it in the modest way that delights a painter. The huge puffs that form the



AN ALL-WHITE DINNER-GOWN

sleeves cease at the elbows, and deep frills of lace fall on the lower part of each arm. Such a gown could be developed in black crépon, satin or velveteen, and have its collar made of black insertion and black velvet ribbon, while the waist ribbon could also be of black velvet.

FASHIONABLE STOCK COLLARS

DRESDEN ribbons are much used and do make very effective stocks, but they should be detachable ones, for they are apt to grow tiresome when worn very often. The industrious woman, that one who has the feminine ability to freshen her belongings and to make her toilette in the house look bright and pretty, will spangle the ribbons for herself, and she can, in many cases, make elaborate the satin revers by following a braiding design with small beads in such a way that a very artistic effect is attained at the cost of little money and some industry.

A set of white satin revers braided in this way with amber beads and outlined with brown fur is the work of an industrious girl, who will put them on a white bodice to be worn, as it is needed, either with a brown crépon, a white cloth or a white silk skirt. To look pretty in the evening, when the men of the household are at home, is a duty every woman owes to her family as well as to herself.



THE FASHIONABLE NIGHTDRESS

SOME DAINTY LINGERIE

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ABBY E. UNDERWOOD

FROM that day a long time ago when the finest leaves and the daintiest thorn, the ones for material, the other for a needle, were used to make the very first garments, refined women all through the centuries have loved dainty underwear. She who is past-mistress in the art of needlework can just now possess this at a very slight expenditure of money. The work of the sewing machine is only noted upon the long seams, to make firm the bands or to place strong stitches wherever strength, rather than beauty, is necessary. Frills are often hemstitched, but sometimes simply hemmed in the old-fashioned way—that way being to place hundreds of tiny stitches as close to each other as possible, and to use for this purpose very fine thread.

MATERIAL AND TRIMMING

The materials best liked are nainsook, victoria lawn, cambric, dimity, piqué and batiste. The last is seen in pale pink, pale blue and a very faint mauve, but when a color is chosen I can only advise its use for nightdresses, and then it must be laundered in the most careful manner, or else what is a faint color will soon become a faded one.

Valenciennes lace in the cream shades is used for trimming, and a great deal of fine torchon is also noted. Embroidery combined with lace is very effective, but personal experience has proved that, as a trimming alone, it does not wear as well as lace, and is not as dainty.

The Empire chemise, fitted to the figure, is fancied by ladies who wear corset-covers, inasmuch as it takes the place of the bodice and may be worn over or under the stays, while the full, long skirt portion answers for a short skirt. These chemises are as carefully fitted as possible, for if they ruffle up or get out of place they will cause the bodice proper to look ill-fitting, and wrinkles that are very objectionable will appear. No sleeves are in them, the armholes being trimmed and drawn up high on the shoulders with ribbons. A very pretty one is made of lawn with the neck cut round, and finished with a beading and a frill of Valenciennes lace. Through the beading is drawn white satin ribbon, which is tied just in front. The armholes have similar beading around them and are finished with frills of lace, but both the back and front of the chemise have a loose, bib-like section formed of points of fine embroidery, each outlined with a frill of lace. The stays are worn over this chemise, and the bibs lap over the stays and reach quite to the waist-line, and so do the duty of a corset-cover and protector. At the waist-line of the chemise is a broad beading, through which an inch-wide ribbon is drawn so that the fullness can be properly arranged. The skirt finish is a hemstitching and several fine tucks with the threads drawn in the same way.

On almost all dainty underwear narrow or wide beading appears, permitting the use of fanciful ribbons that may, of course, be taken out when the garment pays its visit to the laundry. And, by-the-by, the daintiest of women have their lingerie so made that it can visit the laundry, for no matter how well dry-cleaning may make it look, one's underwear is never perfectly pure unless it has had the threefold blessing of soap, water and sunshine.

A suit made for a bride shows a petticoat of white silk with rosebuds printed upon it; the trimming consists of three ruffles of the silk having their edges pinked, while the strings are of white wash ribbon about an inch wide. The stays are covered with silk matching the skirt, and the silk lacing is of white, the edge finish being a narrow frill of white Valenciennes,

while white ribbon is drawn through the beading just below. Coutil imitating the Dresden silks is shown in well-made stays, and will, of course, outwear the silk that it imitates, and which, in prettiness, it quite equals.

On the fashionable nightdress the Watteau plait is conspicuous, and is to be commended, inasmuch as greater width is gained by it, and the shapeliness of the robe is preserved. Nainsook or cambric is oftenest selected for pretty nightgowns, although for those who prefer or need a heavier gown, dimity is recommended.

THE CAMBRIC NIGHTDRESS

The nightdress pictured is of fine cambric cut square in the neck in front; the throat is seen, and below is a strip of open embroidery alternating with a row of lace insertion just the width across, while a very deep frill of lace forms the collar and comes down at each side in rever fashion. The sleeves are large, and each being very full, are drawn into a band of beading, which has as a finish a wide frill of lace that falls far over the wrist. Pale blue ribbon is drawn through the beading and tied on each sleeve in a jaunty bow well up on the



A PRETTY MATINÉE

outer side. The back of the gown is in a double box-plait from the neck; it is held almost to the waist-line and then it is allowed to flare.

Another nightdress which is developed in fine nainsook has rows of insertion and embroidery forming the entire front from the neck down to the waist-line, where a row of wide beading, with ribbon run through it, forms a belt so that a blouse effect is produced. The full skirt is gathered on to a stronger belt under the fancy one, while the back is in a Watteau plait and is not confined at the waist. The high collar is of beading with a frill of narrow lace as its finish, and a ribbon, matching the belt, drawn through it, and looped in a pretty bow just in front. The sleeves are full puffs that reach to the elbows, and are then drawn into cuffs of alternate rows of lace and embroidery, with a deep frill of lace as the finish for each.

If you wish to have your nightdresses marked in the most approved manner take a pencil and write your initials as you are in the habit of doing, either on the sleeve, the left preferably, or on a smooth place on the bodice, and then embroider them in white and so daintily that there will be no wrong side to the work.

THE DAINTY PETTICOAT

OF course, it depends on the gown under which it will be worn. For your summer dresses, those of lawn or any fine cotton, use for petticoats coarse Swiss; for the heavier costumes select either lawn or else that which is considered the latest, piqué. This will hold so much starch that it will force a skirt to stand out. The umbrella shape is the one invariably worn with the present style of dress skirt. A petticoat of coarse Swiss muslin is decorated by a deep hem and three ruffles; each frill is edged with rather coarse écu lace, while a band of beading is the finish at the top of the ruffles, and through it is drawn pale mauve satin ribbon.

Another skirt, intended to be worn with a cloth gown, is of corded piqué cut in the received shape, and with a deep flounce of very open embroidery reaching from the knee to the edge of the skirt.

FASHIONABLE ALPACA PETTICOATS

ALPACA in white, cream, gray, silver-blue, Nile green and, of course, black is liked for general wear and is developed in many pretty ways. The moreen or watered alpaca is also fancied in these colors, but for long service the plain alpaca is more desirable. Three-inch-wide ribbons scantily gathered are put on as ruffles, and sometimes a single ruffle of the alpaca bordered at the top and bottom with narrow satin ribbon is fancied. When the three-inch ribbon is used three small ruffles form the decoration. On a petticoat of pale green the ruffles are a light golden-brown satin; the bottom one has a wire braid under the lower edge that starts from each side of the front, but does not cross it. Another alpaca petticoat is a black one with a deep single ruffle of the material, finished at the top and bottom with half-inch satin ribbon, also black, which is sewed on by hand. Casings and silk strings are the finish at the waist. So many women now wear their stays after the French fashion, just outside the skirt, in reality being the last garment assumed, that skirts with casings and strings are in greater favor than those mounted on yokes, for by wearing the stays over the petticoat the fullness is pressed down. If, however, one should be very stout, the yoke is commended, but good-sized hooks and rings should fasten it at the back.

Silk skirts are in almost every instance made of the light changeable taffeta, and many contrasts in color are shown.

OTHER DAINTY PIECES

LIGHT-WEIGHT flannels in pale colors are fancied rather more than the all-white, although many beautiful flannel skirts are seen in the all-white flannel. A pink one that is particularly pretty has the edge below two fine tucks cut in square turrets, and these are bound with narrow pink satin ribbon. A ruffle of écu lace four inches deep is under them, which the space between permits to be plainly seen. The belt is of pink satin ribbon, and similar ribbons draw it together and are tied in long loops and ends.

A simpler petticoat is made of outing-cloth in stripes of blue and pink. There is near the edge a group of three fine tucks, and the edge itself is cut in Vandykes and scalloped with fine blue zephyr, while from underneath falls a band of knitted lace in the pink and blue colors.

Drawers are, if anything, shorter and broader.

THE PRETTY MATINÉES

DAINTY little matinées, to be worn when one is obliged to remain in bed, are developed in flannel, cashmere or delaine. The effect must always be soft and loose, and although the jacket should have an elaborate air, expensive materials need not be used. The one shown in the picture is made of pale blue cashmere, with a Watteau back, and a loose front that falls away to show a blouse front of figured delaine, the ground being white with small blue flowers upon it. This is drawn in full at the waist and falls a few inches below it in ruffle fashion. A stock of blue satin ribbon is the neck finish, and below it on the blue jacket is a deep, flaring collar decorated with rows of narrow gilt braid. Ribbon ends draw the jacket fronts together carelessly over the blouse front. Full sleeves are gathered in at the wrists and have as a finish frills of écu lace.

Tiny bags of silk filled with orris powder thrown here and there among your underwear will further enhance its daintiness.

A FEW LAST WORDS

THE wise woman is that one who, every year, adds to her stock of underwear by one, two or three pretty pieces, and so she does not feel the amount of money which she spends on her lingerie. She must remember this year that the collar on her nightdress cannot possibly be too flaring or too large.

She must also remember that with her Swiss petticoat her lawn or organdy skirt will require no lining.

Few buttons are seen on the underwear of to-day, ribbon ties closing most everything, and the amateur must never make the mistake of putting a button on a skirt belt. If she does it will announce itself through the thickest of bodices.

THE EARLY SPRING BONNETS

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ABBY E. UNDERWOOD

THAT plaited straw, yellowish in tint, will form the fashionable bonnet there can be no doubt. But the shape selected will depend this season, more than ever before, on that fancied by the wearer. Since the Direct-



AN ARTISTIC BONNET

UNDOUBTEDLY the most artistic bonnet of the season is the small poke, but whether it will obtain here as it has in Paris remains to be seen. A particularly pretty one is of white chip with an inner facing of rose-colored velvet. On one side, standing up high, but pointing toward the front, are two large pink roses, with their stems and foliage, while twisted around the crown is a scarf of soft pink chiffon. Pale pink ribbon ties, at least three inches wide, are on the bonnet and must be looped in rather a prim bow just under the chin. In brown straw with cornflowers upon it, in gray with white or pink roses, in dark blue with mignonette, or in yellow with blue forget-me-nots the poke shape is seen and is admired.

Another shape which will, undoubtedly, be favored is shown in the fancy straws, and suggests nothing so much as a child's cap with the corners turned up. This permits either of a trimming on each side or one just in front with a handsome paste ornament at each side. The small bonnet has, properly enough, a very strong hold on the affections of the average woman. She knows she looks well in one, and she knows that generally they are becoming, so that their popularity is easily accounted for. Some small bonnets of lace straw are made elaborate by being spangled with crystal drops that look like dew, but, unfortunately, I am afraid that like the dew-drops the spangles will quickly disappear, and this effect surely will not be desirable.

Chip, in stem-green, trimmed with black satin and black tips, constitutes a fashionable chapeau, and one showing the contrast is noted. The bonnet itself is of the green chip, an elongated capote in outline, with an edge finish formed of green straw braid fancifully plaited and with emeralds set in at regular intervals. At the back, on each side, is a rosette made of black satin, and from the heart of each rosette stand up

THE FASHIONABLE RIBBONS

DOUBLE-FACED satin ribbons in black, dead white, cream white, stem-green and violet are all liked either for bows or ties; the Persian ribbons, though they may have a certain vogue during the early spring, will not achieve the popularity given to the Dresden ribbons, for they are not as generally becoming. Ribbons showing a white ground hair-lined with black, and with an inch-wide stripe of pink, blue, violet or green satin upon them, are rich in effect and make specially smart bows on small bonnets.

A very delicate chapeau to be worn on Easter Sunday is of yellow Tuscan, the shape being one of the rather large capotes. A bandeau is under the brim, and around it is twisted a dead white satin ribbon that terminates at one side near the back in a tiny rosette, and on the other side in a small bow immediately at the back, resting almost, in curtain fashion, on the hair. On the left side near the front is placed a rather high bunch of small white roses framed in their green leaves, while on the other side is a stiffened pompon of white lace thickly spangled with tiny green emeralds. The ties are narrow ones of white satin ribbon, and may or may not be worn, as is fancied.

Paste gems, noticeably emeralds, amethysts, rubies, pearls, and, of course, Rhinestones are liberally used upon fashionable bonnets, decorating them sometimes as if they were spangles, or forming clasps or



oire, First Empire and Louis Sixteenth styles are all in vogue, with a suggestion of the large bonnets fancied during the early part of this century, and the small bonnets such as were in vogue among the beauties of the Second Empire, it would seem as if every face should be suited. The fact that the stock and the jabot are growing nearer and nearer to the ears means, so say the milliners, the coming in of ribbon ties, and broad ones at that. Importers announce that the enormous straw hats will be tied by inch-wide ribbons under the chin, while the small bonnets will be put on securely with three-inch-wide ties. This, however, is a prophecy, and the truth of it will depend entirely on the taste of the general woman.

THE FAVORITE TRIMMINGS

WHITE satin in the piece and in ribbon is counted a favorite trimming, and is specially smart when yellow straw lace is combined with it. Stem-green, all the lavender shades, the various pinks, indeed all the colors that are well developed in flowers of the field or of the hothouse, are offered to adorn the bonnets of women all the world over, in bunches or wreaths, in single flowers, or in trailing blossoms. Velvet flowers are greatly liked; carnations in pale pink and chrysanthemums in the yellow of the sunshine are particularly



buckles, tiaras or combs. The comb design in jet is specially smart, and on all jet bonnets it will, undoubtedly, be in favor. A dainty little bonnet that is quite flat, and of cut jet, has the high Spanish comb of cut jet standing up in the back, while around the edge, to make a soft framing, is a band of tiny feathers, and just in front is a large double bow of black satin ribbon caught in the centre with a round clasp of emeralds. This bonnet needs to be worn well forward.

AN ORIGINAL COMBINATION

STRINGS of pearls, very small seed pearls, are draped over lace frills on elaborate bonnets, especially those that are made of stiffened lace. The Tam crown made of silk or velvet with a brim of stiffened lace will be worn during the season, especially because of its becomingness. A chapeau which cannot be called either a bonnet or a hat, inasmuch as it has a Tam crown and a bonnet brim, displays the favored black and green combination. The flattened crown is pulled over to the front, making it not quite round, and for it stem-green velvet is used. The brim, which is about two inches wide at the front, and narrows at the sides into nothing at the back, is made of coarse black lace carefully wired. On the left side are three orchids, apparently fastened to position by pins with emerald heads. Under the crown is a twist of stem-green ribbon and a tiny bow of it. This is barely seen from the front, but the bandeau makes the bonnet set better and much more comfortably. Ties may or may not be worn with this.



two short stalks of mignonette. In front, mignonette like that at the back, only with very long stalks, is laid crosswise, and has a cut jet clasp fastening it down just in the centre. The flowers are so arranged that while the stems do not look awkward, still they show, and show very plainly. Two sets of ties are with this bonnet, one of black velvet and one of stem-green ribbon, but the wearing of either is, as I have said before, entirely a matter of personal becomingness.

SOME OF THE MOURNING BONNETS

THE widow's bonnet in mourning continues to be either the Mary Stuart or the capote shape simply covered with English crape, having the white ruching in front and with dull black ties. The veil, of course, hides all but the extreme edge of the bonnet. For lighter mourning, where no veil is worn, the small poke shapes are seen, having their edges defined with dull jet and decorated with high loops of dull black ribbon. The silk bonnets, no matter how light the mourning may be, are no longer counted good form. The French milliners are using quantities of dull jet and much silk crape upon crape bonnets, but this rather elaborate style of trimming for mourning is not counted good form by either the English or American milliners. One rule always stands: a mourning bonnet should always have ties, and it goes without saying that the ties should always be of the dull shade of black, and of ribbon of an extra good quality.



effective in velvet, and especially so when velvet leaves closely imitating nature, frame them. Deep purple and yellow pansies claim popularity, and the violet, modest as it is, has attained a smartness never given to it before. But there are violets and violets. The violet of fashion is the single one, with its wee buds framed in green and many of its green leaves about it. Entire bunches of the buds and leaves are also seen and the effect is extremely artistic, for one is impressed with the idea that one is looking at a bunch of leaves, with here and there a purple fleck upon them. Dead white roses, large pink roses, cornflowers, and especially mignonette, inasmuch as it can be developed in stem-green, are among the blossoms favored. Orchids, so true to nature that it seems an insult to call them artificial, or to suggest that they may be purchased for money, are prominent, and those showing the green tones are specially liked.

Where flowers are not used the only touches of color upon the fashionable bonnet are seen in the ties which some women find so becoming, and in the large Alsatian bows of ribbon, satin or velvet, which fashion, with its constant desire to effect a change, has, for the present, removed from the front to the back of the bonnet.





THE JAUNTY SPRING COATS

By Isabel A. Mallon

WITH ILLUSTRATION BY FRANK O. SMALL

THE coat intended for early spring wear is marked by an air of jauntness. Unlike the elaborate wrap designed for service at receptions it bears the imprint of the intention of the maker, *i. e.*, street wear. It is oftenest smooth cloth, and beside the regulation mode shades there is shown a dark blue, a faint steel with a blue tone hovering over it, dove-gray, Lincoln green, and, of course, dark blue and black. The absolutely new color is that light shade of pearl, very, very close to white, which is peculiar to gloves. Naturally a coat made of smooth cloth in this faint shade seems very delicate, but the well-dressed woman has learned the art of so caring for her belongings that much wear can be gotten and little wear shown even upon faint-hued garments.

Materials like those which are used for gowns are again seen in coats, and it is no longer uncommon for skirt and bodice to be unlike while the coat matches the skirt.

A VERY SMART GARMENT

A VERY smart coat, button-trimmed, is made of mode-colored cloth, light of weight and with a smooth surface. The lining is of silk the same color, and the coat is made with a close-fitting back and ripple skirt, with the loose front buttoning on the side. On the shoulder portion the buttoning is accomplished by four large pearl buttons. Under the arm the closing is with hooks and rings that are not seen, but outside, and in line with the buttons on the shoulder, are two rows of tiny pearl buttons; down the centre of the front extending its full length are three rows of these buttons, and on the other side of the coat are two rows matching the side that is fastened. The sleeves are full, but following the received fashion droop very much. Five rows of buttons extend over the fullness in seam fashion, and matching them are five rows over the cuff portion where the fullness has been drawn in in tucks. The high collar is of mode velvet with two

A COAT FOR EVERY-DAY WEAR

THAT is the coat that you and I want. We need have no trouble about it, for while simplicity stamps it as its own it still has a certain style that makes it pleasant to look upon. The one that I commend to you is of golden-brown rough cloth, fitted in the back and front, and with a short ripple skirt. The shawl collar at the back is faced with velvet the same color, but the pointed, flaring revers are faced with the cloth. Two enormous, black gutta-percha buttons close it, but do not come below the waist-line. A stock and bow to be worn over one's bodice, but with this garment, is of white satin ribbon with a flaring bow of the same in front rather than behind. Of course, as one's bodice collar shows with this coat, the stock and bow may be as simple or as elaborate as one fancies. If white happens to be becoming to you, however, choose it always, as in contrast with the dark coat it looks particularly smart. A stock of white silk, a flaring bow of white chiffon finished by a jabot of white lace is effective as a background for any coat that is made after this style and which is dark.

A FEW LAST WORDS

DO not permit the maker of your coat to give it an old-fashioned air by forcing the sleeves to stand up, or by putting pockets on the outside. It would seem as if the sleeves drooped with regret because of their past high standing, and as if the memory of jackets that had been ruined by over-full pockets had caused their total extinction. A pocket in a lining large enough to hold one's handkerchief and a little silver is permitted, but that is all that the tailors allow.



This rule applies not only to the mixed suitings in cloth or flannel, but also to the black light-weight materials, such as Eudora cloth in the silk and wool mixtures, corded silks and satins.

THE STYLE OF THE COAT

AFTER an era of glove-fitting coats, which are too often assumed with the assistance of a shoe-horn, the semi-loose coat is received with approbation. Some show a fitted back with a ripple skirt, and a loose front which may button over to the extreme of one side, down the shoulder and under the arm to the end of the jacket; or with the fitted back the more simple double-breasted effect is as often seen. Sometimes the loose front has its fastening in the centre, but the hooks and eyes are concealed and a decoration of straps and buttons is arranged. It would seem from their appearance as if the sewing-machine were only utilized to make the seams firm, for every other part of the coat presents invisible stitching that is done by hand. Fancy silk linings, especially those of Persian and brocade designs, are liked, but I think it rather better form to have the silk lining of one tone.

Buttons are large and small; they may be the size of a sixpence, of a sovereign, or of the miniature of some famous beauty as depicted by the court painter. Raphael's cherubs, one on each button, are noted, and so is the head of Josephine, that of Marie Antoinette, of Marie Louise, of the gay Pompadour and of Henriette of England. When these very large miniature buttons are used two are frequently counted enough, and then they are arranged like brooches, fastening straps or collars. Many of the very large buttons are framed in Rhinestones, but the smarter ones have no framing at all.

pointed sections imitating a turn-over collar made of silk like the lining, stiffened and entirely covered with small pearl buttons. A coat like this might be developed in any color, and if the small buttons were not cared for straps of coarse silk could take their place.

ANOTHER STYLE OF COAT

A SIMPLER coat is one of steel-blue rough cloth. This is somewhat shorter than the coats of the winter, has a fitted back that ripples, a double-breasted front, and for use and decoration, large silver buttons engraved with a flat rather than high decoration. The shawl collar and lapels are faced with velvet matching the cloth, a fashion much effected by the men tailors, and copied direct from men's coats.

Another coat shows the loose effect at its best. It is made of Eudora cloth and is to be worn with a skirt of the same with a silk bodice. The back consists of a yoke of black satin overlaid with cut jet in the spider-web pattern, with here and there, as if it might be the spider himself, an imitation emerald; from under this yoke falls the coat portion, which is quite full, and in two box-plaits. If you make one of these coats yourself, and you can, remember that it is two box-plaits and not a double box-plait. The front is loose and entirely of the cloth. The high collar is of the black satin with a large bow of the satin made in four loops, two standing up and two down, while a very handsome button is just in the centre. This button has an emerald at its heart, and a framing of cut jet. The full sleeves are untrimmed and shape in to the wrists where there is a tiny piping of jet, and just on top of each sleeve and very near the wrist part is a large button like that in the bow. The lining is of emerald-green silk.

Shapeliness is the great merit of a coat, and the shapeliness is quickly lost if one's coat does not receive proper attention. Tailors may put in, if they fancy, a loop at the neck, but she is an unwise woman who hangs her coat up by that undesirable link. It surely causes the coat to sag at the neck and gives it a dragged sort of look. If you must use loops have them put in the arm-holes, not across them, but so that they stand up, and then when they are used they do not pull the cloth. The best way to keep a coat, however, is to put it on the wooden, not the wire, hangers furnished for this purpose, or if you are fortunate enough to possess huge boxes, to stretch it out at its full length in one, always remembering if the coat is folded that its sleeves must be stuffed with soft paper, and that nothing must be laid upon it.

And when you go to choose your coat think of two things, and be governed by them in your choice: first, whether this is to be your only coat, and second, the wear that you will demand from it. If your wardrobe contains coats that can be given every-day wear then this one may be the latest style in color, the most elaborate in design and fitted only for special occasions. But if one coat is to do for all times and occasions then choose a plain cloth, dark in color, good in style, but not noticeable in design, simple in decoration and plain in lining. Then you will not weary of it, and you will not be forced to shiver when you go out on business because your coat is too elaborate to wear, nor to stay at home when you are asked to an afternoon reception because your coat is not nice enough. A happy medium in the choice of one's clothes is the secret of dressing and of appearing well when Midas does not fill one's purse, and all of one's time cannot be given to society.



SPRING GOWNS AND COLORS

By Emma M. Hooper

WITH ILLUSTRATIONS BY ABBY E. UNDERWOOD

ONE of the first subjects broached in the early spring are the new colors that are sent us from Paris. Nothing is lost in brightness, for vivid tints prevail and brilliancy abounds. Combinations will thrive, and the most prominent colors are orange-red, or nasturtium, golden-brown, green and cherry-pink.

The orange-red shades are very handsome in millinery, silk and velvet. They commence with a yellow tint redder than a golden, named *régent*, and continue as *duguesclin*, *capucine*, *giroflée*, *diavolo*, *Dante*, the last three being of a brick-red cast that is very rich in effect. Three shades of scarlet are *coquelicot*, cardinal and *grenat*. Rose and coral pink are represented on the new color cards, and a very deep coral shade called *lilium*. The vivid pink shades, now alluded to as geranium-pink, are shaded from a very reddish pink, *bengale*, flax and *reine* to *roi*, which is a regular cherry or cerise. A lovely bright pink is *achillée*. China-green tints are new. A water-green begins the list as

benvenuto, *Patissy*, *ceramique* and *Saxe*. Less blue are two darker shades, *Palmyre* and *Delphes*.

A very pinkish mauve is *fleur de pêche*, a damson tone is *gauche*, and a rich plumisairielle. Deep reddish-purple is called *duchesse*, and a lighter shade Ophelia. Four violet shades are *clématite*, iris, petunia and *parme*, the latter being more blue than the others. Nearly all of the browns are of a yellowish cast, except two *beige* or drab-brown shades, *beige* and *caille*. Golden-tan heads the list as *corée*, followed by *for-*



THE DAINTY WHITE LAWN GOWN



THE PRETTY GINGHAM GOWN

mose, *kola*, *tabac*, *marron* and *loutre*. Yellow commences with a delicate cream called *ivoire*, then *crème*, *mais*, *géné* and *ebénier* deepening to a rich golden-yellow. The fashionable white is a clear—not bluish—white. A new bright blue of a purplish cast is *clochette*. Save one shade—*sauge*—there is not the slightest reminder of bluet left among the new shades.

large puff over an ordinary sleeve, and this is tucked to match the yoke to the same depth. Two straps of embroidery are placed from the shoulder seam to two inches below the yoke, back and front, each ending with three fancy pearl buttons sewed through; two similar straps are over each sleeve top, to bottom of the tucks. Crush collar, and belt of ribbon five inches wide tied in a short, wide bow at the back.

Plain and elaborate gowns are fashioned out of the neat plaid, striped and checked Clitheroe zephyrs that are lighter in weight than the heavy goods sold under the name of gingham. Trimmed up with ribbon and embroidery they are cool for the afternoon, and plainly fashioned they are suitable for the morning.

EDITOR'S NOTE—Miss Hooper's answers to her correspondents, under the title of "The Home Dressmaker," will be found on pages 34 and 35 of this issue of the JOURNAL.

THICK COTTON GOODS

SUCH fabrics as plain white, pink, yellow and blue piqué, and the same having an occasional rib of white and even a black hairline, will be worn more than ever. There will be blazer, coat and waist suits, and all will have a skirt with gathers at the back, five yards wide and well gored, the front narrow, as they are all cut nowadays. The pretty, girlish, white piqué dress shown in accompanying illustration has such a skirt, large leg-of-mutton sleeves, and a round waist gathered snugly at the waist-line in the back, and in front gathered to drop over the belt, and opened with a rolled collar and revers. A vest or plastron is worn of dotted white Swiss having a ruffle of yellowish Valenciennes lace down each side of a centre plait, fastening with studs or pearl buttons. White ribbon belt having a silver buckle, and a crush collar of plain white, colored, striped or figured ribbon tied in a butterfly bow at the back. Over this, and meeting in front, are two pieces of the Swiss, slightly gathered, with a lace edge and inserting.

THE USEFUL GINGHAM GOWN

THE pretty gingham in illustration is made of blue and white plaid, with the same skirt, and a round waist having a few gathers at the waist-line in the back, while in front it is gathered at the neck as well. The sleeves are in a large puff to the elbow, made separate from the usual sleeve, which finishes out the length, close-fitting to the wrist. A crush belt and collar of five-inch blue satin ribbon are finished at the back with short butterfly bows.

WHITE LAWN DRESSES

THESE are always in favor, owing to their good washing qualities. The skirts all have the gored front and sides, and gathered back, but a few gathers are also allowed across the front. A deep hem or facing is always a finish, though rows of inserting, from one to three, will also be worn. Cotton waists need the reinforcing around the armholes, but are cooler if unlined. The design given on this page for a lawn gown has a round waist, with the upper part in crosswise tucks back and front. The lower part of the front is in alternate lengthwise tucks and stripes of inserting. The top of each sleeve is a



THE NEW GOWNS OF EASTERTIDE

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ELLEN PLAISTED

LIGHT-WEIGHT satins in black, golden-brown, Lincoln green, the new glaring blue and the most fashionable green shade, that which is called *peuplier*, and which is really the color of the stem of a rose, are specially chosen for the new Easter gowns. When I say "light-weight satins" I do not mean those backed by cotton, but the satins of good quality that are not as heavy as those which would be chosen for a bridal gown or a presentation dress. With these skirts of satin are worn jacket bodices of velvet or cloth, elaborately trimmed. Of course,

The smart street gown is the one that has all the virtue of the tailor-made frock and the slight necessary suggestion of femininity about it. Frequently it shows braiding for its trimming, or it may be decorated with rows of gilt or pearl buttons, while it is certain to have a ribbon or crush silk stock as its neck finish. One costume, which is intended for general wear, is of rather bright blue cloth with a flaring skirt, not so full as it would be if it were silk or satin, but still quite full. The hip gores, and there are several of them, are braided for at least a half a yard down, two widths of black braid being chosen for the design. A broad braid, an inch wide, is in the centre, and a narrow soutache describes a circular pattern around it. The bodice is a close-fitting, double-breasted one with a braiding of black that starts quite wide at the throat and shapes into a point at the waist-line. The ripple skirt has five rows of narrow soutache braid that almost covers it, since it is very short. The full sleeves are shaped in to the arms by tucks, and each tuck is overlaid with a band of soutache braid. A row of small gutta-percha buttons extends from the edge of each sleeve up to the elbow on the outer side. The high collar is a crush one of black satin with



A PRETTY EASTER GOWN

it is not intended that any wrap shall be worn over these bodices.

A typical costume showing the most fashionable combination, that of black and stem-green, has a black satin skirt fitted closely over the hips, but flaring so much from the knee down that its fullness almost suggests a flounce. The jacket bodice is of stem-green velvet fitted very smoothly to the figure until the waist is reached, and then there is a short ripple skirt so full that the black satin lining is visible. The rolling collar and revers are faced with black satin, and just at the waist-line each side there is an emerald button framed in Rhinestones. The vest is of stem-green chiffon with a high stock collar of black satin ribbon. The sleeves of the velvet are quite full, but droop.

its bows at the back, and they flare so much at each side that they show well from the front. The black straw hat is almost burdened with plumes. On one side is a high pompon of white lace.

A PRETTY EASTER COSTUME

AN extremely pretty Easter gown, showing not only the historical, but the fashionable, contrast that has obtained in Paris and London for two years, that of green and lavender, is of light-weight silk, the background being a rather dull lavender with a stem-green leaf thrown here and there upon it. The skirt flares prettily, and has on each side of the front, nearly half a yard from the lower edge, a bow of green velvet ribbon carefully tied, and then sewed so carefully, so securely and flatly to position that the effect desired is gained, *i. e.*, it seems appliquéd on the material. The bodice is a round one of the silk with the yoke overlaid with coarse écru lace. Just in the centre, in front, is a double box-pleat of velvet the exact color of the ribbon bows on the skirt. The stock

is of ribbon like that on the skirt, while the full sleeves shape into cuffs made of velvet ribbon and coarse écru insertion alternating. A narrow frill of the velvet ribbon is the wrist finish. The bonnet is of green sticks woven together in basket fashion, with a frill of lace defining the shape and a bunch of leaves on one side, with a velvet bow on the other side.



THE SMART STREET GOWN

SOME OF THE OTHER GOWNS

IT is undoubted that mohair, as we call it, alpaca, as it is more generally known, will, in all the fashionable shades, be liked for general wear during the early spring and through the entire summer. It is specially liked in gray and in mode. Both of these shades stand being trimmed with coarse lace, the first in white and the last in the écru shade. Yokes, waistcoats, cuffs and large round collars are all fancied, but if one can arrange a specially original disposition of the lace, then her gown will be stamped with individuality. Or, if one wishes, the useful alpaca can be made without trimming save that which is afforded by its design and its good fit.

A dainty little gown made of gray alpaca, intended to be worn by an Easter bride, has a plain flaring skirt absolutely without decoration. The bodice is a draped one, with a flaring collar and deep revers that extend far over the shoulder and shape into a sharp point at the waist-line; these are of white satin overlaid with écru lace and spangled with steel. The sleeves are large drooping puffs that shape into deep cuffs of satin overlaid with the lace, steel spangled, and on the outer side of each is a row of finely-cut steel buttons. A folded belt of white satin is about the waist, and is shaped so that it curves over the hips and comes to a point at the front and back. At each side of the front is a large cut steel button. The bonnet to be worn with this is a gray chip trimmed with white roses and green leaves, with a round pompon of lace.



AN EASTER BRIDE

THE SEASON'S STYLES IN DRESS

By Emma M. Hooper

S PITE of the many styles of dress that are being shown and worn the real fashions for the spring and summer soon come down to a lesser number than is supposed. Individuality should be retained in the colors and trimmings, but to have a gown made conspicuous by being totally unlike that worn by anybody else is not a state of affairs soothing to the average woman, who does not wish to be known by her clothes.

BASQUES AND COATS

THERE are a goodly number of basques worn that are really round waists fitted to the bottom of the waist-line, or slightly pointed, and a ripple or nearly circular basque piece added. With these are worn a ribbon or belting band, or soft folds of silk or velvet fastening with a buckle or two large buttons in front, or with a button at either side. The ripple piece is nearly plain in front, fuller on the hips and in godet effect at the back, needing a stiff interlining. This piece is five inches deep and must be prettily lined as the under part shows. The basque omits the centre back seam only, and the fronts may be like an Eton jacket over a full vest, or the plastron and vest effects are applied outside of the basque. The only double-breasted designs seen are the tailor-made gowns, worn with a chemisette and having a rolling collar and revers. The fashionable coat waists have the full basque effect, but this is cut in one with the remainder of the garment, and the skirt part of a Louis XVI coat is from four to seven inches deep. These open straight down over an elaborate vest, and may be cut with an Eton front and long back; they have full or flat hips, always a full back, and the skirt part may begin at the centre front or at the hips. This part is cut according to the wearer, so careful fitting is required. Very large pointed or square revers are worn on the coats, immense sleeves, crush collars, sometimes turn-back gauntlet cuffs and a large cravat bow or jabot. Such a coat will be correct for wear with a wool skirt, or of figured colored silk with a black silk or wool skirt. They are worn by ladies of all ages and of every form.

THE ROUND WAIST

THIS style of waist is so becoming and convenient to make, as it dispenses with the difficult hip fitting, that it remains in vogue for cotton, woolen and silk fabrics. The lining has the usual number of seams, belt and stays, but the outside has only side and shoulder seams, and occasionally darts for a stout figure. The back fullness at the waist-line is laid in tiny plaits turned toward the centre or shirred in several rows. The front may hang loose from the lining and drop in blouse style or be snugly fitted with plaits or gathers. Some have one box-plait in the centre, others have three, or shirring to imitate a yoke; again, the fronts are full on each side, opening over a full or flat vest. The surplice crossing is also seen again, and round, pointed and square yokes. Any freak of fancy may be carried out regarding the fronts, remembering that, as a rule, they are full in effect. This style of waist is either fitted in the faintest point, back and front, to wear outside of the skirt, with narrow folds finishing the edge, or if worn beneath the skirt it must come well below the waist-line, and always have an inside belt to prevent any slipping up.

THE IMPORTANT SLEEVE

TO those inquiring about sleeves I must say that they will continue so large that capes are the preferred spring wrap. They stand out and easily use up four yards of silk, but they do not stand up as of yore. Either interline them with the thinnest of stiffenings, or if of taffeta silk or wool of a good quality do not interline, but on the top half of the lining sleeve from shoulder to elbow put four overlapping box-plaited ruffles of stiffening. The large leg-of-mutton, the bishop sleeve for cotton goods gathered into a cuff, and the puff sleeve are the favorites. The latter is shirred three times at the top, is a yard and a half wide, gathered at the under edge, and sewed to the sleeve three inches above the elbow, with sufficient length to drop in a soft fullness well below the bend of the arm. Shoulder seams are cut a trifle longer. All sleeves are close-fitting from wrist to elbow, and the glove sleeve for thin materials is gathered into each seam so as to wrinkle over the forearm like a long glove. Sleeves of two materials will be worn, as heavy lace, silk or embroidery from elbow down, and a puff above of woolen or silk goods. Thin goods like organdy are made with elbow sleeves in three very full puffs, the largest at the top, and a band cuff.

THE FASHIONABLE SLEEVE

EL BOW sleeves are popular in Paris, and will be here among dressy people for evening and afternoon wear with sixteen-button gloves. Such sleeves are finished with a twist of ribbon, band of trimming, small cuff or ruffle of lace or embroidery. Cross and Vandyke rows of insertion trim sleeve puffs of thin cotton dresses, with several rows then appearing at the wrist. A lace jabot down the centre of the puff, with one on the waist front to accord, is another Frenchy garniture. Sleeves and vest in contrast with the remainder of the costume, or sleeves and skirt to match, with coat waist in contrast, are two well-received fashions.

COLLARS, CUFFS, ETC.

AL THOUGH the crush or stock collar predominates there are many high, plain collars having an almost circular turnover of a contrasting goods, which is stiffly interlined and has gained the title of a saucer collar. Others plain in shape have from two to six points turned over the top and edged with bead gimp. Crush collars of lace, with large bow of the same, wired to keep in position, are worn with lace vests. Ribbon collars, etc., were illustrated in the January number. Large collars to cover the shoulders are fashionable in velvet, silk or lace. The newest shape is that of a Maltese cross, with a square back, two smaller squares in front, and one over each shoulder, giving an epaulette effect, which is found in collars and all corsage garnitures of beads, spangles, etc. All kinds of yokes will be much worn. Full plastrons and flat vests vie with each other. The handsomest vests seen are of white satin braided with gold braid; light serge, cloth, velvet and silk are treated in the same manner for plainer dresses. Black braiding is much used, also gold and a color. Large fancy buttons are worn more and more, and double rows of small buttons, especially of steel, jet or gilt, in clusters of four to six. Flaring cuffs are worn cut almost circular, stiffly interlined and edged with gimp. Some extreme styles show the back of the sleeve cut in a point to nearly reach the lower knuckles (Restoration designs), but such ideas come and go too quickly to be classed as popular styles.

THE SEASON'S SKIRTS

TH E most popular skirt is five yards wide, has three or four godet plaits at the back, and one or two at the sides that are not boldly defined. The newest fronts are cut so narrow at the top as not to need darts or gathers unless the wearer has a prominent form. Line with one of the cotton linings that are somewhat stiffened, as a soft, clinging lining cannot be used with a flaring skirt. Interline with a serviceable stiffening to a depth of ten to twenty-five inches, according to the amount of flare you wish and the length of the skirt. Then protect the edge with

a bias velveteen or braid binding, the edge of which should just peep beneath the dress material, and thus really protect the bottom of the dress, which it cannot do if turned up entirely out of sight. Put a pocket in the right back seam and have the placket hole at the left back seam, as opening a skirt on the side makes the back set better than if opened at the centre. Allow an inch lap at the opening, and flare the under side with a "blind" or "fly" of the goods (a band two inches wide cut straight), so that there may never be an ugly gap showing the underskirt. If of a short or stout form a seven or nine gore skirt is better than one of four or five pieces, as it adds height to the wearer. A circular front makes a handsome skirt to look upon, but it will sag and often the outer goods drop from the lining. The back fullness of skirts may be laid in three or four tiny box-plaits, according to the number of godets below, or gathered into a space of three or four inches. Face the pocket on the inside with the dress goods, attach it in the seam with the top five inches below the waist-line. In sewing the belt on hold the skirt toward you.

SKIRTS OF WASH FABRICS

THE previous designs answer for silk and woolen gowns, but unlined cotton dresses require different treatment. A gingham, lawn, etc., skirt should be from four and a half to five yards wide, with front and sides gored, and straight back widths gathered into a belt. A few gathers fit the top of the sides and a still scantier amount the front. Some fronts have darts at the top, but the thin materials look better with gathers, while such cottons as piqués have darts. The skirts are faced with a bias piece of the goods, five inches deep when done. It is a good plan to turn down an inch at the top, for cottons will shrink. Put the placket and pocket openings at the same places as designated for the previous skirts. When a transparent organdy, etc., is made over a silk or saten lining the lining skirt is entirely separate, except at the band, where they are placed together, and the usual interlining, lining and binding finish the inner skirt, which is cut with godets. Always put two rows of gathers at the top of a skirt, half an inch apart, as it makes the fullness set better, no matter what the material may be. Five yards of double-width goods and nine of silk make fashionable skirts.

A STYLISH SKIRT

A WELL-HANGING skirt for woolen and silk goods is almost circular in shape. One-half of this skirt pattern is given in the accompanying illustration. The entire garment is five yards and a half wide, formed of eight pieces, with every seam bias. It requires six yards and a half of eighteen-inch haircloth to interline it to a depth of twenty-five inches, and needs five yards of double-width goods to make it a thing of beauty. The centre back and front should be put on a fold of the goods; all of the edges are bias, and a straight tape should be run along the stitching of each one. The top of the entire front may vary from six to eight inches, but it is kept narrow, so that it fits without darts or gathers. If the wearer has a very prominent abdomen the front must be gathered. The back of the skirt is gathered and opened at the left back seam. A pocket can be put in the third seam from the centre front on the right side. The front folds over on each seam, like a box-plait, from just above the knees. There are seven godet plaits formed by the different pieces, and all are held by an elastic on the inside at the knee height, to which each plait is tacked in position. Commence to gather an inch back of the second seam from the front. Hold the skirt top so as to ease it into the belt when basting it on.

SPRING DRESS TRIMMINGS

CORSAGE garnitures of black and iridescent spangles and beads, lace designs and borders, and silk embroidery on black and white tulle, and black *mousseline de soie* grounds are worn on silk and woolen gowns. They are shaped in wide and narrow yokes, in round, pointed and square effects, with and without fringe finishings. The very newest of these collars or yokes have short epaulette pieces that are to stand straight out over the full sleeves. Jet beads on the silk muslin with the ground cut out between each design of the pattern are light and airy in appearance. These collars are sold for from five to fifteen dollars, and are sufficient to trim even a very elaborate gown. They are quite light in weight, as French trimmings for summer dresses usually are.

Those in iridescent colorings will match any gown, and a black ground is the most fashionable. There are bands in the same effects that can be used alone for a collar, cuffs, or as a box-plait or braces on the waist. Narrow jet and colored spangle gimps will be worn to finish the edge of velvet or silk accessories. Flat bands of guipure lace, white and cream, will be worn on silk and cotton gowns, and the narrow butter-colored Valenciennes edgings will be used as much as last season. Plain and fancy satin and taffeta ribbons form another stylish trimming for collars, belts, braces, shoulder bows, bracelet cuffs, large bows for skirt fronts, etc. The season is decidedly in favor of trimmings of all sorts and kinds. The dainty and easily-laundered Hamburg and hand-made embroideries are always in order for the trimming of summer gowns, as are the coarser varieties of lace.

EDITOR'S NOTE—Miss Hooper's answers to her correspondents, under the title of "The Home Dressmaker," will be found on page 34 of this issue of the JOURNAL.





SUMMER BLOUSES AND BODICES

By Isabel A. Mallon

WITH ILLUSTRATIONS BY W. GRANVILLE SMITH



FASHIONABLE dressmakers are now making the English distinction between the blouse (which we usually call the shirt-waist) and the bodice. Both are supposed to be worn with skirts that differ from them in color and material, but the blouse is full, is draped, has a tucked or fancy front, with stiff collar and cuffs, and always suggests a rather undress get-up. The bodice fits the figure, and though it may be made of cotton, silk or velvet, it must never suggest, by its trimming or style of collar, the tailor-made or shirt effect. Unlike the blouse it is very often sufficiently elaborate to be worn with the richest skirt, and the trimming upon it may be ribbons, spangles, laces, feather or fur pipings, and all the very open embroidery that imitates Irish crochet.

However, it is the blouse that will be given the greatest popularity during the coming season.

THE MATERIALS FANCIED

THE materials fancied are silk and cotton ginghams, the cotton zephyrs, grass linen, batiste, chevot, percale and lawn; in silk, Madras foulards or soft handkerchief silks are liked, and, indeed, although they cannot be quoted as new, bodices or blouses made of handkerchief squares, especially in what are known as "plantation patterns," continue to be greatly liked, and are economical as they decorate themselves by their own bright colors. Checked silk in green and white, blue and white, heliotrope and white, brown and white, and black and white obtains, and white and black in stripes (which is quite different from black and white) is greatly favored, and is most effective when worn with a skirt of black silk or black crépon. Wood-colored batistes, embroidered in polka dots of black, white or stem-green, are used for blouses made with a gathered back, a soft plaited front, and a high turned-over linen collar of white with cuffs to correspond. The four-in-hand or butterfly tie worn with such a blouse is made of batiste that matches the dot upon the shirt material. Other blouses developed in the wood batiste have the back and full sleeves made of the entirely plain material, while for the front the fancy fabric is used, and the wide centre plait and small side plaits are so laid that the small embroidered figure, in some faint color, shows, as if it were a special pattern embroidered on them, whereas, in reality, it is simply the embroidered material properly disposed of. These shirts have high turned-over collars of the plain wood batiste, and cuffs to match. Occasionally the side and centre plaits are overlaid with narrow white insertion, very open in design. This style, however, cannot be praised, as the decoration makes the plaits heavy.

THE COLLARS AND CUFFS

ON the cotton blouse the collars and cuffs vary, not in style but in fabric. On those intended to be most simple there is the high, stiff linen collar turning over its entire depth, but not turning over in the sense of a turned-down collar. It is really a very high straight collar turning over on itself without altering the outline. The cuffs are deep, straight, and so made that they close best with links. On blouses made of lawn—that is, those that are very simple—the turned-over collar matching the material is preferred, and the cuffs harmonize with it. A stiff butterfly tie of lawn matching the blouse is usually worn, and is in very good taste.



With such a blouse a black skirt, with a black ribbon belt having long ends in the back, is considered rather more harmonious than would be one of silk belting or of leather or gilt. On the bodices the belt and collar alike are silk, satin or velvet ribbon.

A VERY SMART BODICE

A PARTICULARLY smart bodice that is made of cotton material, since it is wood-colored batiste, has écreu insertion an inch wide set in the material, the distance between each row being about three inches. After this is done the material is cut and fitted to the figure over a lining of silk the same color, the thin fabric being gathered to fit at the centre of the front and the back, so that a shirred effect from the neck to the waist is gained, and this is most becoming to a slender figure. The sleeves are the full, puffed ones, drooping properly, while the deep cuffs are made like the bodice itself, of the material striped with the écreu insertion. By-the-by I forgot to say that the fabric is cut out from under the lace. Following the fancy for having a touch of green on everything the belt and stock of this bodice are of stem-green satin.

SOME OF THE BLOUSES

PERSIAN designs are shown in batiste, and make extremely dainty blouses. The collar and cuffs may be of white linen stiffened after the usual fashion, but the artistic dressmakers prefer the soft satin stock even with the cotton material, since they can choose a color from among the many in the fabric designs, and get a pretty contrast in this way. Collars and cuffs, and their prototypes, stocks and belts, may make or unmake either a blouse or a bodice. The choice is wide, however, and every woman may elect to have that which is best suited to her general style. The fashionable stem-green is noted in silk bodices, and it is also used on fancy bodices of other material when stocks and belts are of silk or velvet. A bodice that is intended for evening wear is made of the richest black satin—the model selected showing a yoke heavily overlaid with Irish crochet. The sleeves shape in to the arm, and have falling over them epaulettes of crochet matching the yoke, while the collar and belt are of stem-green velvet, the



bow at the back of the belt being four-looped; the upper two loops are quite high and fastened firmly to the back of the bodice, while the lower two ones come below its edge. The twist of velvet that forms the belt and permits the bodice to be worn outside of the skirt, is quite narrow, making the waist look smaller than it really is. The bow of the stock matches that of the belt, and flares so that it is easily seen from the front.

A bodice that has oddity to commend it is of white silk striped with black in hair lines, and trimmed with ribbon nearly three inches wide that shows one stripe of white and one of black. The design is the yoke one,

and the ribbon is twisted to define it, with here and there a little loop. The belt is of the ribbon folded, and has loops and ends at the back. The stock is made of the ribbon with two overlapping points at each side of the front, and these are made of white satin, with three tiny cut jet buttons on each. The cuffs of the big puff sleeves are also of white satin, with three rows of tiny jet buttons as their decoration.

A FANCY FOR BUTTONS

TINY gilt, jet, steel and pearl buttons set in rows rival the huge buttons, which, in single numbers, decorated the bodices of last season. Blouses of batiste are effectively trimmed with three rows of gilt or pearl buttons down the middle plait, while on silk ones they may trim not only the front, but the stock and the cuffs. Ribbons, striped and plain, Persian and Dresden, satin and silk, velvet and brocade are all in vogue, and if one can originate a new way of arranging them, then one certainly can triumph.

A simple blouse, and yet a very pretty one, is made of white piqué; it has a plain back folded in to fit the figure and a fitted front. The closing is done with small bullet-shaped buttons of pearl. A double set of revers of the material extend far over on the drooping sleeve, and the outer ones each have on the upper side a row of buttons matching those that are down the front. A similar row is on the outer side of each sleeve, but there is no suggestion either of piqué or buttons in the collar, which is a folded one of wide Dresden ribbon, the background of which is white, while the printed pattern is of tiny pink rosebuds. A large double bow is the finish at the back. With this may be worn any skirt that seems in harmony.



SOME WAIST ACCESSORIES

A PRETTY front for a silk or woolen gown has a box-plait four inches wide at the neck, two at the waist-line, and large revers of white gros-grain silk. Velvet crush collar having a bow at the back of white lace edging five inches wide, which must be wired to keep it in position. A fan of lace falls over each revers, caught by a Rhinestone button at the collar, and a similar fan finishes the lower part of the white box-plait. The sleeves have a flaring gauntlet-shaped cuff of silk, with a lace fan coming out between the separated edges. A pretty sleeve for thin goods has a large puff to the elbow, with a frill of six-inch lace below. Across the top the lace is gathered into the arm size, and, without cutting it, then continued half way down the sleeve in a jabot, leaving the centre part between the lace.

SUMMER SKIRTS

SEVERAL correspondents have lately asked how to stiffen a skirt and how to put it together. It seems as though all of this has been explained many times in the JOURNAL, but I will again give the process. In the first place the lining must be cut with the grain of the goods, exactly the same as the outside material. One fabric must be carefully basted to the other, and each seam also basted, keeping the bias side toward you, and commencing at the top so as to bring any unevenness to the lower edge. Baste your stiffening to the lining before cutting out the outside material, using it all around the skirt to the depth of fourteen to twenty inches, and cut it crosswise of the goods. Then baste on the dress goods, put the seams together, and when they are stitched bind the seams with a bias strip of the lining. This is easier for the amateur than to make a lining and outside skirt separate, and then to put them together without any raw edges showing. Shape the bottom, but in place of cutting it off turn it up an inch or two after stitching on the velveteen binding. This leaves a rounded edge, below which the binding should project an eighth of an inch all around, so as to protect the dress goods. Baste the binding on before stitching it, and baste the second time before hemming it down on the lining. Put a pocket in the right back seam, and a placket opening at the corresponding seam on the left side. The pocket must be faced with the goods, and the placket have an inch-wide blind on the under side to prevent any gaping. Baste the top to a narrow belt, holding the skirt toward you. Mass the fullness in gathers or plaits at the centre back, according to the style of skirt, and allow a good inch lap on the belt for the large hook and eye, which are sewed near the lower edge of the belt. Hang a skirt up by a loop on each side to keep it in shape. The most flaring of godet skirts are interlined as described here, and not up the full length of the godets or flutes.

FASHIONABLE RIBBON TRIMMINGS

FIGURED Dresden or chiné ribbons are used for belts, crush collars and bows. Bretelles of ribbon, also called suspenders, end on the shoulders in a simple bow-knot or an upright bow of three loops and four notched ends. Bracelet cuffs on elbow sleeves are merely a plain or twisted band of ribbon ending in a bow at the back. A new decoration of two-inch ribbon starts from the shoulder under a bow-knot, follows the arm size to the bust, is caught there with a large fancy button, turned and brought straight across the bust to tie in a bow of four loops and two ends, all short. Another idea is not long from Paris, and is carried out in a six-inch ribbon for bretelles, back and front, crush collar, ditto belt, bow at back of each and on the shoulders. In front one bretelle finishes under a knot of ribbon, from which fall two long ends; the other bretelle is finished with a fan of seven-inch lace held by a Rhinestone button. Epaulette ruffles of lace are fastened under the bretelles just at the top of the shoulders, and a folded band of the ribbon across the upper part of the front has a fall, called a bib, of the lace, with two buttons at each side confining the band. The quantities necessary are three yards of lace, five buttons and ten yards of ribbon. Even ribbon as narrow as three inches may be used if preferred. The plain and printed gold ribbons are used for belts in widths of one and a half and two inches with a gilt or enameled buckle or tied in a tiny bow-knot in front. These last well without tarnishing if not allowed to become damp; they should also be kept wrapped in tissue paper when not in use, as should steel buckles and clasps. A fancy button centreing a bow of ribbon, lace rosette, etc., is much newer than a tie-over of the same goods. Ribbons are never amiss on summer or evening gowns. Shoulder bows are made of four loops and an equal number of forked ends thickly massed without any tie-over, which keeps them erect. Others look like two large bow-knots, and a third style has an end and loop falling over the front from the shoulder bow nearly to the waist-line, using from two to a three inch width.

EDITOR'S NOTE—Miss Hooper's answers to her correspondents, under the title of "The Home Dressmaker," will be found on page 31 of this issue of the JOURNAL.

THE EARLY SUMMER STYLES

By Emma M. Hooper

LASTER CAME so early this year that it gave persons interested in home dressmaking an opportunity to see the new ideas in time to apply them to their spring outfits. Cotton materials are now so beautiful that many of them are made up for the early summer months as elaborately as though they were of silk; especially is this the case for waists which are intended to be worn with black taffeta silk skirts, the combination making a dressy costume for summer days.

FANCY COTTON WAISTS

THESE are of cotton and silk créped goods, silk gingham, organdy, dotted Swiss, dimity, etc. They are unlined, with a reinforcement of the same goods around the armholes, or with a lining of plain lawn of the predominating color. One of the silk and cotton crépes of an écu ground, with dark pink roses and green leaves, was lined with a deep pink lawn, which gave a rosy tinge to the entire garment. It had only side and shoulder seams and was shirred at the neck and waist-line, back and front. Instead of a drawing-string half-inch white elastic was run around the waist-line in a casing, which kept the waist down and allowed the person wearing it to move the fullness as it should be when the garment was on. The sleeves were the full, straight bishop shape, with a cuff four inches deep. The high collar was two inches deep when finished. The trimming consisted of number nine green satin ribbon laid over number twelve pink for a band collar with bow at back, a row on the cuffs, with bow; belt and bow and bretelles back and front, from waist-line to shoulder, with a bow at the latter part. A ruffle of two-inch lace was sewed thickly around the inside of the collar, and allowed to stand out all around. This waist required eight yards of each ribbon, a yard of lace, five yards of crêpe and four yards of thirty-inch lawn, and was suitable for all-summer visiting, demi-evening toilet wear.

OF ORGANDY AND DIMITY

A BLUE and white dimity has a piece of the same following the outline of the armholes, for the entire lining, and the only fullness is at the waist-line, back and front. The sleeves are of the leg-of-mutton shape, and all of the seams are in the bag or French style, *viz.*, sewed close to the edge on the right side and then turned over and stitched again on the wrong, leaving no raw edges. A deep collar of dimity, forming a point in the back, front, and on each shoulder, has three bias ruffles, one on the edge, following the shape, each edged with narrow yellowish Valenciennes lace. With this is worn a crush collar of five-inch blue and white taffeta ribbon, with a bow at the back, necessitating the use of a yard and a quarter of the ribbon. An écu-colored organdy having shaded pink flowers and a quantity of green foliage is made up over pale yellow lawn, with gathers at the neck and waist-line. This is trimmed with three bands down the front, one on the shoulder seam, one as a collar and two on the wrists of fine nainsook insertion edged with yellow Valenciennes; crush collar and belt of green ribbon, bowed in the back. When washed the yellow lace becomes white unless the bands are ripped off and the lace dipped in saffron. The grass linen or batiste waists are to be found in real and imitation materials, the most expensive being a mass of open-work embroidery. These are lined with colored taffeta or Japanese silk. When plaided or striped with a color they are trimmed with bands similar to the material, having ribbon laid underneath. Others have a collar or yoke of banding and ribbon, and ribbon for a belt and collar. A very pretty trimming consists of bretelles of the banding over ribbon, epaulette ruffles of edging to match collar, belt and shoulder bows of wider ribbon. Green, violet, deep pink, cherry and turquoise are the prettiest colors with the grass linen shade.

The all-white dimity waists are trimmed with embroidered insertions and edgings as well as white or yellow Valenciennes lace. The various bandings consist of insertion and lace or edging gathered to each side; these are sold from twenty-five cents a yard up, and trim all kinds of cotton dresses, being used alone, or, if of an open pattern, they are laid over colored ribbon. The grass linen bandings are entirely of open work, of Persian-colored embroidery or a mixture of lace and insertion. Gold ribbon belts are considered very stylish with grass linen waists. The peculiar greenish-tan tint of grass linen is not becoming, but it can readily be made so by wearing a stock collar of ribbon.

SHIRT-WAIST MODELS

SUCH a comfortable garment as a cotton shirt-waist will not be given up by the majority of women. Four yards of thirty-inch goods are required for one, and the collar and cuffs are the only portions starched. The full shirt sleeve, having a deep, buttoned-over cuff, is now the favorite, and the popular collar is a high turned-over one. The waist may have a yoke back with one point in the centre or one over each shoulderblade; then, again, it will have a few gathers only at the back of the neck. The fronts are made with one, two or three plaits, simply shirred at the neck, or have a pointed yoke and fullness gathered to the lower part of this, forming a very becoming style for a full figure. The cuffs are made for link or stud buttons. In the former case extensions are cut on the upper edge of the cuff for a button and buttonhole, while at the lower part the edges do not meet, giving space for the link of the buttons. Tan-colored waists and those of the grass linen shade are very stylish. White collars and cuffs are newer than those like the waist part. The removable collar and cuff idea has taken immensely. Percalé, cotton chevot, teviot, French *mousseline*, organdy, Swiss, dimity, grass linen, batiste, gingham, Madras and silk gingham are the chief fabrics selected for this useful garment. No matter how thin the material a linen collar and cuffs are put on the waist. The ready-made waists fit remarkably well if of a reliable brand.

NEW SILK WAISTS

A PRETTY model for a striped yellow and white wash silk waist has the back shirred at the neck and waist-line over a lining of white lawn. The front has a square yoke laid in three clusters on each side of five tucks, with each cluster divided by a row of thickly-plaited yellow Valenciennes lace an inch wide. Below this yoke the fronts are gathered full, top and bottom, to bag over the belt. The large sleeves have an epaulette shaped in three points, the centre one over the centre of the sleeve, and the upper edge slightly gathered into the arm size. This is trimmed with three rows of the plaited lace set an inch apart. Crush collar and belt of five-inch Dresden-figured yellow ribbon; the same ribbon is sewed on each side in the arm size where the yoke ends, and tied in a large bow over the centre of the bust. The silk handkerchief waists formed of six large squares having a palm border, are in bright red with regular shawl borders. These are made over a boned lining, and the border forms cuffs, collar, yoke and belt, with bows of red satin ribbon on the shoulders, collar and belt.

WAISTS OF TWO FABRICS

THE convenient fashion of using two materials in a silk waist was probably started by some bright woman having an eye for economy. A remnant of four yards of pink and yellow taffeta silk was to be had at a bargain, but this only made puffed elbow sleeves, a plain back and widely-opened fronts shirred at the shoulder seams and waist-line. A yard of pink satin made a flat vest and crush collar, and three yards of lace sewed to the edge of the figured goods formed a jabot down each side of the centre front. Belt of two-inch black velvet ribbon, forming a loop pointing out on either side of the centre front, each being held by a tiny steel buckle; bracelet cuff of ribbon and buckles, also a similar finish at the back of the collar, and on each side three straps of the ribbon, with a loop and buckle at each end set to extend from the arm size to the jabot of lace at the bust, the top of the shoulder and midway between. Another style has sleeves, collar and narrow belt folds of chameleon shaded blue and beige silk on a slightly-pointed waist of figured blue silk having a full blouse front. A third example shows a pretty yellow créped Japanese silk, at forty cents a yard, made up with a light weight of apple-green velveteen, at seventy-nine cents, for elbow sleeves, crush collar, belt, and short shoulder straps ending in a point half way down the front and back, with a button on each. Everything is fashionable that tends to give breadth to the shoulders, consequently square sailor collars, the pointed collars described before, square and pointed yoke effect, are all popular. The very latest idea is the epaulette effect or some trimming reaching over the top of the sleeve. Such an arrangement, when made of Hamburg embroidery, grass linen bandings, etc., is ruffled all around to give the full appearance now deemed necessary. A collarette of the same goods has three ruffles, edged with narrow lace in a point, back and front, and over each shoulder.

THE APPROVED COTTON COSTUMES

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ELIZABETH SHIPPEN GREEN



RISP is probably the adjective that best describes the cotton costume approved by Dame Fashion. This does not mean that it stands out as if a hoop-skirt were under it, but it does mean that it

asserts itself, makes its width comprehended, and has nothing of the clinging nature belonging to it. Leading in the cottons is the grass linen or batiste. After this comes an enormous family of grass lawns or linens, beginning with those having narrow satin hair-lines in color.

The so-called grass batistes, which are really only wood-colored batistes, are effective with dainty hair-lines of lavender, stem-green, scarlet, pale blue, golden-brown or white upon them. Others show narrow stripes formed of rather coarse white cotton woven to represent a raised and knotted embroidery pattern. By-the-by, whenever there is a line of color on grass linen or batiste, this color must be brought out in some ribbon decoration, even if it should only be in the stock.

A SMART COSTUME

A SMART heliotrope cotton crépon is developed with a flaring skirt that has three godets in the back. The bodice shows the crépon full on to a yoke made



A DAINTY LAWN COSTUME

of black lace insertion alternating with black taffeta ribbon exactly the same width. Around the neck is a high stock of the black taffeta with a large bow in the back. The sleeves are of the medium fullness fancied, shape into the wrists, and have on the upper side of each an elaborate rosette formed of narrow black taffeta ribbon and a fan of Chantilly lace. This bodice is lined throughout with lavender crépon like the skirt. The hat to be worn with it is a braided one of black straw with two high stiffened bows of black taffeta ribbon, one on each side, while at the back, where it turns up, there are hundreds of tiny velvet violets framed in their green leaves. This hat is of the shape that permits it being worn well over the forehead, and it is certainly a coquettish finish to a charming toilette. The gloves are of black undressed kid, and the parasol of crépon like the gown, with a Dresden china handle.

STYLISH PIQUÉ GOWNS

PIQUÉ in dead white, but with its cords so thick that they make it seem like

cloth, is shown in white, wood, stem-green, Mazarin and navy blue, as well as in plaid designs somewhat larger than shepherd's plaid, but with hair-lines so crossing each other that an extremely fine plaid is achieved. Scarlet and white, blue and white, black and white, stem-green and white, and purple and white are the contrasts offered in this plaid. The piqué dresses are simplicity itself, and as much care is taken to make them fit well as if they were of cloth. A typical one shows the stem-green and white plaid. The skirt has the usual

flare, and to increase it there are two rows of

skirt boning around the lower edge. The jacket bodice is somewhat longer than those worn during the winter, and flares away from the front to show a waistcoat of stem-green



COSTUME OF GREEN PIQUÉ

cloth fastened with bullet pearl buttons. The broad revers on the coat are of the piqué, and the high stock is of stem-green taffeta ribbon with a large bow in the back. The full sleeves shape into the arms, and each has three rows of the bullet buttons on the upper side. With this is worn a sailor hat of white straw having about it a band of stem-green ribbon, while five stiff stalks of mignonette stand up on the left side. The gloves are of white glacé kid, closing with four large buttons.

THE SAILOR COLLAR

THE sailor collar, which has always been popular, and which is now cut square and deep in the back, with flaring revers

in front, continues in vogue, and when it is overlaid with a contrasting embroidery or lace a very smart effect is obtained. Spangles in the form of small jet or pearl beads, coarse écu lace, which overlays some special trimming which has been cut and fitted to it, and ribbons of every style are the fashionable trimmings.

Lawns are shown with large, old-fashioned figures upon them—clovers, marigolds, poppies, carnations, forget-me-nots and roses from the size of the tiny wild one up to that most cultured of all, the American Beauty, seeming the favorite blossoms.

The backgrounds are almost invariably faint in hue; sometimes one is white, but not a dead white, sometimes a faint écu, sometimes a dull gray, but always the background is not assertive, while the gay flowers are. These lawns are not intended for street wear in the cities, although they are quite proper at any of the watering-places or in a small town. The figured gauze ribbons are very much used for trimming these dainty lawn gowns.

A CHARMING COSTUME

A CHARMING lawn costume stamped at once with simplicity and smartness, is made of material that has a dark blue background with a hair-line of white running through it. The skirt is quite plain, but on each side of the centre of the front with a dark blue taffeta ribbon starts from the belt and extends to the edge of the skirt, being caught about a quarter of a yard from the edge with a full rosette of white satin ribbon. The bodice is draped to the figure, and has a sailor collar at the back made of the lawn and overlaid with embroidery cut to fit it. In front are two flaring revers of the lawn overlaid with embroidery in the same way. These are cut down sharply at the waist-line, and terminate in a belt of blue taffeta ribbon that is drawn to the back, where it falls in long ends, while it is caught, just at the joining at the centre of the waist-line at the back, with a flaring bow of white satin ribbon. The stock is of white satin ribbon with a turned-over collar of the embroidery, and at the back there is a blue taffeta bow that flares so much it can be seen from the front. The full sleeves shape in at the wrists, and are turned over in cuff fashion. The hat is of dark blue trimmed with white taffeta ribbon and white roses.



A SMART COTTON CRÉPON GOWN

THE LATEST SUMMER GOWNS

By Emma M. Hooper



NEW and striking effects in the way of cotton gowns always appear after the first of May. New cotton crêpes, organdies, dimities and piqués delight the eyes of every one able to wear cotton gowns. I say "able," for many women from climate, health or occupation are debarred from wearing any but woolen gowns. Even heavy Irish linen has been taken for midsummer wear, and gold lace appears on grass linen. Nothing seems incongruous; every possible combination of material and color is before us.

So much silk is mixed with the finer qualities of cotton dress goods that the material is quite suitable for wear on very dressy occasions; the trimmings, too, which are of ribbon, lace and fine open-work embroidery, are very elaborate.

IN TAILOR EFFECTS

THE linen suits referred to are given a tailor-like look by stitching bias straps, an inch wide before turning them under, down every seam of the coat, which has a godet or fluted back about four inches long, and loose fronts fully seven inches below the waist-line; these also have very large revers of the material doubled and stitched twice on the edge to correspond with the wrists and lower part of the coat. A belt of linen, gold ribbon or white leather is worn outside of the back, passes through slits in the sides, and buckles in front. The sleeves are very large, yet, of course, are unlined. The skirt is unlined, has a hem ten inches deep, is six yards wide and laid in a loose box-plait in front. White Japanese silk or nainsook shirt-waists are to be worn with such suits, a plastron of dotted Swiss trimmed with yellow Valenciennes lace, or a white wool sweater made with the rolled collar band, the lower part being tucked inside of the skirt.

Piqué, duck and linen should be shrunk before making up. Duck suits have the little coats described above, and also the blouse coat cut like a loose sacque, belted, and the fronts allowed to drop over the waist-line. All seams are strapped, and the edges are finished with two rows of stitching. Duck this season is of a very fine, smooth, even weave. Sleeveless vests or loose plastrons and crush collars of light Persian silk are pretty with these coat suits. For a stout figure a striped piqué or duck is becomingly made with a blazer having straight fronts and a close back, with rolled collar, revers and leg-of-mutton sleeves. All seams are strapped, and a narrow belt passes over the back and under the fronts; a soft plastron falls below the waist-line. The skirt will be cut in eight gores, and the seams on each side strapped.

IN COLORED PIQUÉ

LOVELY light shades of French piqué, at seventy-five cents a yard, and thirty inches wide, are in green, blue, yellow and pink. They make handsome shirt-waists with white collar and cuffs, and handsomer jacket suits for seaside, country and city wear. The skirt is nearly six yards wide, has a deep hem, six to eight inches, and often the front is laid in a box-plait that is shallow and seven inches wide at the top, then widens to twenty-four inches at the bottom, being pressed, not caught, into shape. Make the coat with bag seams, and have the sleeves amply full, though soft in effect. A lovely pink suit has the coat with a full godet back, and the fronts cut like an Eton, only slightly pointed on the front edge below the waist-line; the belt is over the back and under the fronts, and there are large revers and a small turned-over collar. A plastron of dotted white Swiss is worn, which extends to the side seams and has a lawn back hooked over. A double box-plait ornaments the centre front, down each edge of which are stitched two rows of narrow yellow Valenciennes lace; straight collar of Swiss, over which fall four points, each edged with two rows of the lace. A band of number twelve Dresden ribbon, white figured with pink, is passed under the points, a dart being taken at the centre front, and tied in a short, full bow at the back. One of pale yellow is worn with a plastron and crush collar of cream Japanese silk figured with yellow Marguerites and pale bluets. A green suit takes on a French appearance from the pale violet silk plastron printed with green designs and the crush collar of five-inch ribbon tied in a square bow at the back, using a yard and a quarter of the ribbon. The very light tints of piqué are worn with a turned-over collar of grass linen, with ribbon band and bow the color of the piqué.

GINGHAMS OF MANY KINDS

GINGHAMS are sold at from ten to seventy-five cents a yard, and the occasions for their use are as varied as the prices. They are mixed with dots, tiny stripes, rings and small figures of silk, and show white and light-colored grounds, which afford the keynote of color for the ribbons, many of which are put upon these dainty and washable gowns. The chiné or warp-printed gingham at fifty cents really resemble silk in their figured and striped floral and Oriental designs. They are pretty for misses and ladies, and are to be worn for all except the very dressiest evening occasions during the summer. The useful plaid, striped and checked gingham remain the favorite morning or home dresses. The pretty gingham gown illustrated in the March issue has a good design for sleeves in wash dresses. The foundation is a full coat shape similar to the lining pattern for all large sleeves; over this there is a puff forty inches wide and twenty-four inches long, which is rounded up at the top and shirred there all around in three rows and sewed in the armhole with the under sleeve. The lower edge is gathered twice and sewed to the sleeve half way between the armhole and elbow, leaving a loose, doubled puff free from the arm. The nicest gingham is trimmed with bands of heavy insertion, plaitings of narrow Valenciennes lace, or the open embroidery insertion and edging that come in lacy patterns on nainsook and batiste grounds.

NEW BELTS AND COLLARS

OF course, these are of ribbon, for such accessories are a fad of the season. Some girls have as many as ten sets of collars and belts for their summer gowns, and as each set requires two yards and three-quarters of ribbon from four to six inches wide, costing from thirty to seventy-five cents a yard, it is an easy matter to put ten dollars in these becoming trifles as light as air, but stylish and becoming withal. Points or square tabs of lace, in twos or fours, hang over the tops of collars; then a plaited ruche of lace, tulle, etc., finishes the inside edge of many collars, and all of this is climaxed with a folded band of ribbon tied in two loops and ends at the back, so a fashionably-dressed neck nowadays is, indeed, wonderfully and fearfully constructed. With a flowered dress like organdy the belt and collar ribbons do not, of necessity, match. A tan organdy figured with pink and green has a pink taffeta ribbon collar and a green belt. A new belt becoming to large and small figures is of six-inch ribbon laid in four folds over a pointed girdle of white crinoline lined and well boned. A pretty button is on each fold of ribbon at the point back and front, and serves to keep it in place; the girdle hooks at the back, and is only an inch and a half wide over the hips, though three inches deep at the point back and front.

SOME PRETTY MULLS

FRENCH women have a fondness for soft-finished white and colored mulls, and from that country come some charming designs that may be copied in dimity, cheaper mull and Swiss. One of white, having pink blossoms, made over a pink lawn princesse slip, has a gored skirt five yards and a half wide, hemmed and shirred in three rows to the belt. The round waist is shirred to fit the figure as a round yoke and bodice belt; large elbow sleeves ending in a ruffle of yellowish lace and tied in three puffs with three-inch ribbon, cream, yellow and green. The ribbon forms a collar, bretelles, shoulder bows and a bow at the back of the waist-line. A Marie Antoinette frock for a slender girl has the upper edge of the front and sides of the skirt tucked in half-inch tucks to a depth of ten inches. The round waist is slightly low, and over the shoulders there is a fichu of embroidered white mull, the dress being blue and white, and the fichu having long ends that pass under the belt in front. The belt is of blue ribbon an inch wide in three rows, each ending in a little square bow in front; close-fitting sleeves having a full double ruffle at the elbow, while the ruffles on the fichu supply the fullness at the top. Round, low mull waists trimmed with lace are worn for full dress by young ladies. Sometimes the full skirt is prettily finished with a ruffle of the ribbon forming the decorations, with a deeper ruffle of cream or yellowish lace over it. The appliqué Lierre laces are used when something nicer than the machine-made Valenciennes is wished. These Lierre patterns are really the best imitation of real laces ever made. A five-inch width having the pattern covering three inches and of a good quality may be had for about sixty-five cents a yard.

GRASS LINEN GOWNS

SOME of the neatest effects in grass linen show blouses of colored mull embroidered all over in dots or only down the front box-plait. These blouses are made with full bishop sleeves, turned-over collar and deep cuffs of grass linen. Other grass linens have colored silk dots, and are made up over a taffeta or China silk lining to match. Still another pattern of this material shows open squares or circles worked with scarlet. It is made up over scarlet and is remarkably becoming to a pale brunette, as it has a collar of red taffeta ribbon, over which points of grass linen turn, bracelet cuffs to match on the elbow sleeves, and a similar belt. A Parisian model gown of grass linen has a belt, revers and collarette of red cloth edged with white braid, but I do not fancy the combination at all. Silk striped and checked grass linen blouses and entire gowns are trimmed with satin ribbon the color of the silk. Gold belts are much worn with these gowns. Very light grass-green ribbon, cream, pinkish mauve, turquoise and cherry are the shades looking best with these dresses, ranking in favor as named. The fancy grass linens have often a lining of the plain goods. The most expensive qualities of this material have gold bands along one edge for a trimming, and gold lace appliqués all over; this forms the fronts and puff on sleeves, with the rest of the dress plain. The gold insertion and lace are used for collar, wrist ruffles, etc. Collar of white satin ribbon covered with the lace appliqués. Such gowns are only fit for a very complete wardrobe, as they will only dry-clean, not wash, but as a novelty they are worth mentioning. There is no doubt of the popularity of grass linen, but it will be more worn for odd waists with black skirts than for entire gowns. Gowns of this material are not generally becoming, but the lovely ribbons of the season will probably alter that objection, for pretty ribbons can certainly effect wonders in the way of making a gown becoming.

FAVORITE ORGANDY DESIGNS

THE stores are selling, for ten cents a yard, lawn suitable for lining organdy gowns at twenty-five to forty cents, the lining bringing out the most becoming color in the organdy. The skirts are made separate, but hung from the same belt, each having a five-inch hem. Sometimes a cluster of narrow ruffles, edged with lace, is added, and for this the novelty is to use black Valenciennes lace, but this is not general. The round waist may bag like a blouse or fit snugly, and the sleeves be very full, with only the natural stiffness of the material. If one has a pretty throat a cool and girlish fashion is to cut the neck round and a full inch lower than usual, finishing it with two ruffles of the goods, tucked or with narrow lace. An organdy gown is considered sufficiently nice to wear at summer dances, as are dotted Swisses made up with ribbons and laces. As long as maidens (and matrons as well) will dance through midsummer heat it is, at least, sensible to do so in thin gowns. There are lovely black and white organdies for mourning wear, and they are worn with a white gros-grain or black taffeta ribbon, plain or striped, belt and collar, but should not have lace on them unless it be the black Valenciennes. These are lined with clear white lawn. Violet and white organdies are worn by ladies both in and out of mourning.

CLOTHED IN DIMITY

COLORED and white ground dimities have floral designs in bright colors, and are lined with plain white or colored lawn or dimity. Large collarettes of silk ruffled all around are worn with such dresses, and others have merely a crush belt and collar of fancy ribbon. The collarettes appear with the "Dutch" necks, those cut down two inches below the throat in a square. Sometimes the lining is sleeveless and cut low in the neck; again, it is merely a reinforcement around the armholes. The waists are worn under the skirt belt, and the latest manner of trimming them with lace insertion is to apply it in squares over the waist and full sleeves, cutting the material from beneath. The insertion is from an inch to an inch and a half in width. Sometimes the insertion is laid in a large open bow on each side and the dimity cut out. The skirt is five yards wide, hemmed, shirred around the belt, and trimmed down each side with ribbon that ends at the knees in a bow that is sewed down in the open loops and waving ends that distinguished bows of the Watteau period. A gored lining skirt is hung from the same belt, and either simply hemmed or finished with a ruffle edged with Valenciennes lace. Some lovely collarettes to wear with these gowns are square, back and front, and edged with lace. They are made of alternate stripes of Valenciennes lace insertion and taffeta ribbon, the latter in fine tucks. Yoke collars and plastrons in one piece can be had ready-made, that will entirely and prettily trim one of these dainty gowns.

EDITOR'S NOTE—Miss Hooper's answers to her correspondents, under the title of "The Home Dressmaker," will be found on page 28 of this issue of the JOURNAL.

THE NEW SUMMER MILLINERY

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ELIZABETH SHIPPEN GREEN

IF all womankind wears the fashionable summer chapeau, then the garden of girls will be materialized, for every bonnet and every hat this season is heavy with flowers and their foliage. And the hats themselves are of fancy straw, and the fashionable colors are more generally seen than the plain ones. Stem-green, dahlia, dark green, dull rose-pink, violet, dull heliotrope, écreu and dead white are shown. For the small poke bonnets, which will undoubtedly have a special vogue given them, white Neapolitan is liked. These bonnets, much smaller than the poke as we have known it in the past and a little more like the poke as worn during the time of Queen Anne, are, when properly worn, which is slightly forward, very becoming. They do not shade the face—indeed, they show it, allowing the forehead and the front hair to be seen with good effect. Expensive laces are put on these bonnets, and very often the entire brim is studded with paste ornaments.

A typical poke, which has the stamp of simplicity as well as of good form, is a white Neapolitan; the brim is underfaced with pale green silk, while on the upper part it is thickly studded with imitation emeralds. Around the crown is a twist of soft silk, and on the left side, standing up rather high, but well toward the front, is a bunch of mignonette, for which five stalks are required. The long stems are quaintly tied together with ribbon grass; the

SOME OF THE PRETTY HATS
AN extremely smart black hat is the fancied shape—that is, has a medium square crown, and a rather narrow brim turning up in the back. The decoration is formed by a wreath made of bunches of violets, which is so arranged on the hat that the crown is almost entirely hidden, though the edge of the brim is visible. The straw is softened in color by having between the last two rows of black braid and on the edge, a frill of very narrow rather yellow Valenciennes lace. At the back, where the brim turns up sharply, there are three high, but graded, loops of violet gauze ribbon that is quite three inches wide. These stand up stiffly, and are not placed on the outer part of the brim, but between the brim and the crown. A double bow of many grasses seems to fasten the brim tight against the crown, and at the same time to make the loops firm.

A pretty hat noted is made of écreu fancy braid, with the usual square crown and a brim bent in a curve at each side so that three niches are formed; in each one is placed a white rose, very small, and framed in its own green leaves.

About the crown is a bandeau, a narrow one, of yellow stones, and above this, framing the upper part of the crown, is a wreath of white roses and small yellow flowers arranged in bunches and having their foliage sticking up in rather a pert fashion above the wreath and the crown. At the back the hat is turned up sharply, and there are high loops of yellow taffeta ribbon and an aigrette of black osprey feathers. This bit of black, oddly enough,



A PRETTY TOQUE

A simpler hat, but an equally pretty one, is a very light brown glossy braid, showing on its brim a tiny frill of yellow Valenciennes between the rows of braid. Around the crown is a scarf of yellow lace, which has its ends knotted and wired so that they stand up in loop fashion at the back. Below the lace scarf, at the very foot of the crown, is a double row of small yellow panicles, to which their stems, sticking out here and

A VERY SMART HAT

there, form the only color contrast—a contrast which is decidedly effective.

THE BONNET IN VOGUE

BESIDE the poke which bears the stamp of Parisian approval, there is a small, close-fitting bonnet, quaint in shape, and made of rather coarse straw, or else of the fancy braids. These bonnets, though not unlike the Dutch cap in shape, are somewhat larger, and are worn further on the face. The trimming in some instances takes the form of a wreath and encircles the bonnet. Then the dexterous milliner bends it so that it seems almost oval. Sometimes the chief decoration is at one side and stands up very high; again, the entire front is quite plain, the trimming is at the back, and either flares out in bows at each side, or stands up quite straight just in the centre. Rosettes of piece velvet or gauze ribbon are liked on these bonnets, and many good color effects are obtained when a little care is taken, and some thought is given to the contrast between the rosettes and flowers.

A particularly pretty bonnet of the shape described has its edge finished with a narrow frill of yellow lace, and then at each side of the front on the brim is placed a rosette of violet velvet; at the



CLOSE-FITTING BONNET

ties are of taffeta ribbon matching the brim facing in color, and are looped under the chin in the old-fashioned manner. A number of the bonnets have ribbon ties on them, a fashion that should be welcomed by most women inasmuch as the tie tends to soften the face, and conceals that first evidence of age, wrinkles about the throat. Tuscan braid is still in vogue, and some very elaborate hats have a crown of Tuscan and a stiffened brim of coarse crochet. Most of the black straws are fancy in effect.



A STYLISH HAT

gives a special air to the hat, and one is almost tempted, before looking at the name on its lining, to say that it is from some famous French milliner.

Another smart hat, tending to the oval in shape, and suggestive of the toque as we used to know it, is of stem-green straw with a narrow brim edged with a ruching of dahlia velvet. A twist of velvet is about the crown, and a double box-plait of it, fan-shaped at one side near the front, forms a background for a bunch of leaves, all showing the stem-green color, but having neither bud nor blossom among them.



TWO DAINTY HATS

back is the main decoration, which is formed by two low bunches of violets, and three crimson roses bunched closely together, but standing well up. The ties are violet taffeta ribbon, or if these are not fancied, lace, like that which outlines the edges, may be used. Another bonnet, equally pretty but much quieter, is of black straw in fancy braid, and has, wreathing it, a double row of forget-me-nots made of velvet and in the palest shade of blue.



A TYPICAL POKE

THE ACCESSORIES OF DRESS

By Emma M. Hooper

ONE little omission or unfortunate addition may greatly affect the success or failure of a toilette, which fact makes the minor details of dress as important as the costume itself. These various accessories change as often as the fashions for gowns, and by their help many old dresses may be freshened for further wear. Care must be taken to keep the accessories in harmony with the costume. A ribbon collar at a dollar a yard would not be suitable for a twenty-cent gingham, while one at forty cents would. Wear a frill of real lace over the top of the collar of a silk gown if you have it, but do not put it on a fifteen-cent dainty. Expensive accessories are out of place on inexpensive materials.

THE SEASON'S GLOVES

A WOMAN should always be well gloved and well shod. She cannot be too careful in her selection of either gloves or shoes. For walking, traveling and general outing wear, four hook or button gloves are correct in glacé or piqué kid, the latter being heavier than the usual dressed kid. These are in tan, brown and gray shades. Chamois gloves in white are very stylish for wear with cotton or piqué costumes, and as they wash and clean easily are not expensive. These chamois gloves come in four hook or button length and in the longer mousquetaire style with three hooks. Such is the popularity of these gloves that several retail merchants displayed them as early as March for the summer season. The bicycle gloves are legion; some have extra heavy palms, others large buttons that are closed by pressing over a knob, but the most practical are of chevette, a heavy skin, stitched with saddlers' silk and having four large hooks. These are preferred in tan, brown and the reddish or English tan. Black gloves are well favored in Paris with light toilettes trimmed in black, but here they are chiefly noticed with mourning gowns, or with evening gowns of black and some brilliant contrast. White and ficelle, very pale straw, suède are the fashionable evening colors for full dress, with pearl-gray, lavender and pale tan following. White glacé and suède gloves in four hooks or buttons, plain or stitched on the back with black, are worn for visiting, concerts, driving, etc. There is much favor shown to such gloves in white glacé or dressed kid with hook fastenings. A buttoned glove should always be fastened with a glove-buttoner. Dressed kid is more worn than suède, though the latter is never out of style. After white the tan and brown shades are favored. Cheap gloves will not wear, fit nor look as well as the better grades, though purchasers often expect wonders from a glove costing but a dollar. Put gloves on carefully, to keep them in shape, and remove by turning the wrist over the fingers. Always air them before putting away, and keep a little sachet powder in your glove-box.

HOSIERY AND SHOES

BLACK hose and ties having a moderately pointed toe and medium heel are correct with any summer costume, though tan ties and hose are cooler looking and very stylish with thin street or house gowns. A colored shoe makes the foot appear two sizes larger—a fact that makes many hesitate in buying either tan or white ties. The latter in canvas are worn with white hose at summer resorts and chiefly with white suits. They are certainly entirely out of place on the streets of a large city. Patent leather ties are said to draw the feet and also to easily stretch out of shape, but they are, nevertheless, much worn for dressy street wear. White glacé kid slippers keep their shape better than those of suède kid. White slippers and hose should be worn with a white evening costume, but black ties and hose are worn with a white day toilette unless white canvas ties are preferred. High buttoned shoes have kid or cloth tops and patent leather tips, with the razor-pointed, moderate or square toe and a flat, moderate or high heel. Wipe shoes when taking them off; air and stuff them with soft paper when not in use. Wearing shoes on alternate days keeps them in better trim besides resting the feet. Russet ties may be cleaned with paste that is sold for that purpose, and white canvas ties with French chalk or naphtha; the latter is very explosive when exposed to either light or fire, consequently great care must be exercised while using it. Black shoes and hose are worn with any costume; tan hose and shoes with brown dresses. Dressy black kid slippers for the house have bead-embroidered toes in open or close work.

THE USEFUL PETTICOAT

NOWADAYS we seem to hear more of petticoats than in the days gone by. Both black and white moreen petticoats in the godet shape are much worn to keep the dress skirt flaring, but I cannot advise them on account of the weight. Black, white and colored silk petticoats are of plain, striped and figured taffeta; they are usually three yards wide, though the extreme ones are over four, well ruffled, and finished with a velvet binding. Alpaca and sateen are also made up with ruffles of the same or of silk, but sateen is apt to cling so unpleasantly that the moiré percaline is preferred. This is sufficiently stiff to stand out, is light in weight and has the soft rustle of silk. The transparent summer gowns are usually worn over a petticoat and corset-cover of white or colored percaline or sateen, as taffeta silk is too expensive for general wear. French dressmakers make princess slips of white silk for such purposes. The cheapest petticoats are those of striped seersucker. Lustre wool of a wiry nature makes a serviceable petticoat for traveling and outing, as it shakes the dust and will not crush. White muslin and cambric petticoats are only worn in the house with thin summer gowns, so their use is rather limited, but they are very dainty with their trimmings of lace and embroidery. Some of these are five yards wide and ruffled to the knees, with the faintest bit of starch, as a white skirt must not rustle, though one of silk or percaline should have this faint sound.

THE DISCUSSED CORSET

NO ONE article of feminine attire has been more discussed than the corset, and none can give more comfort or prove more injurious. If the latter proves the result it is the fault of the wearer who selects a stiff-boned, unusually long corset, and then laces it until she can hardly breathe, and when a wreck the cry is raised that it was the fault of the corset. There are corsets suitable for every figure, and each figure must have what it requires in the way of a corset. A corset should measure two inches less than the waist measure over the dress. In lacing it two flat laces should be used, beginning with each at the waist-line, one lacing up to tie at the top and the other down. Never draw laces around the waist to tie in front, as it breaks the bones at the waist-line. If of a large abdomen, bust or hips buy a gored corset; only slender figures can wear corsets without the extra gores or gussets. Do not wear a heavy-weight corset at any time. Black corsets are still very fashionable, but they will not answer for thin gowns. If you cannot draw a full breath from the abdomen, or move the body in the corset, you have not selected the proper corset for your figure and the sooner you rectify the mistake the better. Some figures require corset-waists, and these are bought from the same measurements as the corset. Remember that the flesh must go somewhere, and rather distribute it than throw it above or below the corset, where it must go if the wearer laces.

THE DAINTY HANDKERCHIEF

ALTHOUGH the handkerchief is not as much in evidence as it used to be ladies are just as dainty in regard to the kind carried. A well-dressed woman never wears a handkerchief thrust in her belt or the front of her waist, which habit arose from the carelessness of dressmakers in omitting pockets in the very tight-fitting skirts some years ago. Since real lace handkerchiefs are no longer carried all others are put in the pocket or in the little satin bag so often hung on the arm. The nicest designs are decorated with very fine embroidery in a little vine or corner piece, with a scallop or narrow hemstitched edge. Always select a fine centre rather than a coarse one and heavy work. Very sheer designs having a narrow hem are bought, and real Valenciennes lace, an inch wide, is then put on the edge slightly full. Drawn-work corners and borders are in favor, and hemstitched hems a quarter, a half and a whole inch in width. A pure white handkerchief is always in good taste, but a bit of color is often seen and allowed in the cheaper grades. Handkerchiefs with pale-colored centres are shown to match summer toilettes; others have the border in colored lines or white figures over a wider, colored border. Silk handkerchiefs are entirely out of style. Those that are prettily embroidered and sold so cheaply around the holiday times make inexpensive sachets for bureau drawers, which is the only use to which they should be put.

A VEIL protects the face from dust, gives a stylish finish to the headgear, and improves the looks of the wearer if the right kind is worn. A dotted veil is usually more becoming than a plain one, but the dots should be far apart so as not to come within the line of the eyes. Black veils are the first choice, then black with white figures and border. A bordered veil must be worn with the border below the chin. A double-width veil, having loose, easy folds under the chin, is the most becoming to a slender face. A few gathers run in the top of a veil at the centre make it set better over a wide-brimmed hat. Never draw a veil tightly over the face, and carefully avoid any folds in the veil across the face, where each one resembles a deep wrinkle. Black veils are worn with any color of hat, but brown and blue ones only look well with hat or trimming of the same color. Gray is worn with any hat, and gray chiffon veiling is very stylish this season for traveling wear. Cream-white veils are becoming to young and fresh faces even up to middle life, but clear white nets are trying to any woman over twenty-five. Veils are not properly worn to evening entertainments, but are always used for church, for visiting, driving, shopping, traveling—in fact, for all day functions. Elderly ladies wear plain Brussels net veils.

THE FLUFFY NECKWEAR

THERE is only one word which will describe the present styles in neckwear, which word includes everything from a crush collar to a *collet* (a tiny cape), and that is, "fluffy." Women with full faces and short necks cannot wear the "fluffy" neckwear, but they can wear the lovely turn-over collars of grass linen, batiste and embroidery, which a long, thin neck must avoid. After ribbon collars are laid around the neck in easy folds, and a bow tied at the back, they are still further adorned by a thick frill of lace two inches wide that falls over the top as it will. Another one will have two or four lace, grass linen or batiste points turned over the top, but none are caught down. Another idea is to finish the top with an erect box-plaiting of chiffon, and still another design shows a frill of two-inch lace caught up in festoons around the top. Often the collar is a perfectly straight band, with the fullness all at the top in lace or chiffon frills or plaits. Yokes either form a square collar or point, in lace insertion, embroidery, etc., and the newest have the pointed or square epaulette effect. Many of them entirely cover the shoulders and end with a narrow vest or full plastron to the waist-line. Black silk mousseline yokes, collars and points have vines and figures of white lace appliquéd on, carrying out the black and white rage; even large fichus are made in this manner. Other fichus to tie over the bust or with ends to the back of the waist-line are of chiffon, dotted Swiss, point d'esprit, etc. The short ones are trimmed elaborately with shoulder bows of satin ribbon. Boas or neck ruffs are of black, white or light-colored chiffon or net, with a ribbon bow in front only, or in back and front. Others have a deep frill of lace like a collar over the shoulders, and flowers on each side in the neck *ruche*, and they are dignified with the name of *collet*.

THE MIDSUMMER HATS

LARGE Leghorn flats from seventy-five cents to four dollars apiece are plentiful after the first of June. Of course, at the first price they are not the genuine Italian straw, but they look very well, for a season, trimmed in one of the four styles which are fashionable. One is with white or black ostrich tips, chiffon and flowers; another with a wreath of wild flowers; another with a trimming of immense loops and many pert ends of light Persian ribbon and white wings sticking out in every direction, while a fourth has the back turned up with a mass of pink roses against it; an immense rosette of white net is placed on either side of the crown near the back, with a large Valkyrie wing of white, and across the front a half wreath of roses in their own foliage and a soft drapery of the net. All hats are worn tip-tilted over the face, which is said to make women look younger, but this style requires a fluffy coiffure. The ever-popular sailor hats shine in simplicity, or are trimmed so that the shape is almost hidden. The first named have a simple band of ribbon or one of white leather—the former in a bow on the side and the latter fastened under a gold buckle. A novel sailor brim has a full crown similar to a Tam o' Shanter, and has a bow on the left side and a bunch of flowers on the right. Medium crowns are preferred. Large rosettes of tulle in one or up to five colors trim sailors, with flowers or wings added. Bicycle sailors have a crown band and two quills at the side. A sailor hat for dressy wear has a wreath of roses in a quantity of leaves, with two erect stems of flowers at the back and a lot of smaller roses crushed under the brim. The severe sailor without a bit of trimming should not be attempted by the woman over twenty-five, unless she happens to be very youthful in appearance.

EDITOR'S NOTE—Miss Hooper's answers to her correspondents, under the title of "The Home Dressmaker," will be found on page 31 of this issue of the JOURNAL.

THE WHITE SUMMER FROCKS

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ELIZABETH SHIPPEN GREEN

THE prettiest of all summer frocks is the white one. It adapts itself to all ages, and by a little care as to material, decoration and design may be elaborate enough for an evening gown or simple enough for street wear. Muslins, plain and embroidered, dimity, piqué, victoria lawn and mull are the preferred fabrics. The muslins show tiny crescents, stars, dots and queer outlines in white on the white background. If a touch of color be desired it may appear in the ribbon or in the silk lining. The skirts are oftenest the simple but wide umbrella shape. Ladies who are inclined to be large about the hips have almost invariably the fullness arranged in clusters of small tucks on each side of the front width and on each hip.



TWO PRETTY SUMMER FROCKS

ANOTHER white gown suggests that the trimmed skirt is surely coming. It is of dotted muslin, and has upon the skirt three rather full ruffles of the material each edged with narrow lace. The bodice is laid in tucks that are stitched down from the neck to the bust; then the fullness is again gathered in at the waist-line. A wide jabot of Valenciennes lace four inches in depth is at the neck and reaches very nearly to the waist. The collar is a stock of pale stem-green with a flaring bow so arranged that the loops seem to stand out at each side, although they come from the back. The very full sleeves are tucked at the top and then drawn into narrow cuffs of lace, each brightened by a bow of the stem-green ribbon. Of course, such a white gown as this is intended for house or evening wear. When money is not a question there may be one, two or three underskirts and bodices of silk to be put on under the white muslin gown. Although they cannot be cited as cotton goods, still among the white frocks those of mohair are seen and considered specially smart.

SYMPHONY IN BLUE AND WHITE

IT IS made of white organdy over a silk skirt of pale blue. The usual flaring effect is obtained, and on the front width, starting from the edge of the skirt on each side, are straps of pale blue taffeta ribbon that are drawn up and tied just above the knees in two flaring bows carefully caught to position so that they give the effect of being appliquéd. The bodice is made of the material, is draped softly but evenly over pale blue silk. On each side, at the back as well as at the front, is a strap of blue ribbon, which is drawn up to the shoulder and tied so that the broad loops and ends fall forward and backward while they rest on the top of the sleeves. The stock is of blue ribbon, the bow being tied like those on the skirt and shoulders. The sleeves are full, shape into the arms and are finished with fans of white chiffon and knots of blue ribbon. The sash is of the taffeta ribbon, looped in the back to correspond with the other bows, and although the ends are long enough to harmonize with the loops still they do not

reach the edge of the skirt by at least a half a yard.

The hat counted as in harmony with this dress is a large Leghorn having streamers of white tulle and trimmed with a large wreath formed of pale blue and deep purple flowers.

Daintiness is the word that best describes this costume, but notwithstanding its elaborate air it need not be very expensive. A light quality of silk can be gotten for the lining, and it can be given "body" by discretion in the lining chosen for it.



A WHITE LAWN FROCK

A DAINTY WHITE GOWN

A SIMPLE but pretty white frock is of lawn, and has the usual flaring skirt, a deep hem, hand-sewed, being the edge finish. The bodice is made of lawn tucking, alternating with lace insertion, and the model used is a fitted blouse. The full sleeves are of the plain lawn drawn into cuffs of the tucking, each cuff coming far down over the hand in a point that is outlined with a frill of narrow lace. The collar is a folded stock of white satin ribbon with flaring bows from the back; a deep point of the tucking overlaps each side of the stock just in front; these points have an edge finish similar to that on the cuffs. The belt is a folded satin ribbon with a flaring bow on the left side. With this is worn a large hat of cream white straw trimmed with gay flowers.

A WHITE PIQUÉ GOWN

A PRETTY white piqué is made with one of the new skirts that fit rather closely about the hips, but flare widely and are very full from the knees down. There is no lining, and the hem, which is almost a quarter of a yard in depth, is the edge finish. Each of the two seams at the side of the front is outlined at the top for a quarter of a yard below the waist-line by a row of flat pearl buttons so arranged that there are four rows on each side of the skirt. The bodice has Eton jacket fronts outlined with two rows of pearl buttons. It is fitted in at the back. Under the jacket fronts is a blouse, soft and full, of cream white silk; the double box-pleat in the centre laps over and closes with pearl buttons. The sleeves droop, are quite full and shape into the arms, the outer side of each, below the elbow, showing two rows of pearl buttons. A pretty sailor hat, with the crown draped in white tulle, and a very high bunch of leaves as its decoration, is worn with this gown. The girl who prides herself on her figure very often chooses white piqué for a gown, because it can be made, if fancied, with the severity of a cloth frock.



A DAINTY WHITE FROCK

These tucks are very fine, and extend about a quarter of a yard below the waist-line. When these tucks control the fullness about the waist-line either the decoration of the bodice or the bodice itself is tucked to correspond. Tucking in cambric, nainsook, batiste and fine muslin is sold by the yard, and may be gotten either with or without a tiny lace insertion that tends to give it a light effect. This tucking is sometimes used for the entire bodice, the sleeves alone being of the plain material like that used for the skirt.

SOME OF THE TRIMMINGS

INSERTIONS of embroidery alternating with lace insertions, the lace being either Valenciennes or fine torchon, also make smart-looking yokes and cuffs for white gowns.

It would seem as if ribbons were everywhere. The heliotrope tint that is in vogue, é-c-u, pale blue, dull rose and stem-green are the colors liked in ribbons for white gowns, but when one wants an all-white effect a cream white is, oddly enough, chosen to decorate a dead white material, while the dead white ribbon is elected to go upon the cream fabric.



THE EARLY AUTUMN COATS

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ELIZABETH SHIPPEN GREEN

THE cloths best liked for the autumn coats are the smooth-surfaced ones in mode, heliotrope, stem and hunter's green, dull olive, Mazarin, deep garnet, tobacco brown, dove gray, steel, dull red, and, occasionally, black. In the rough cloths navy blue, hunter's green, golden-brown and black are noticed. The autumn coat is both made and trimmed simply. Strapped seams, although a few are seen, are not given the seal of approval by the best tailors. Large buttons, of smoked pearl or gutta-percha, are used for the actual purpose of fastening, but on the plain cloth jackets few fancy buttons are noted.

The Watteau effect in coats continues in vogue, and while it cannot be spoken of as having the natty air peculiar to a close-fitting jacket, it possesses, in its looseness, a special style of its own, particularly when worn by a slender woman. One of the Watteau coats has a double box-plait starting from the neck; another has two box-plaits that come from under a fitted yoke, while one occasionally sees the double box-plait flaring from under a yoke, though when this style is chosen for the back of a jacket the front is a simple sacque shape with no plaits. Sleeves are sufficiently large to slip easily over those in the new bodices, and this means that the sleeves are rather smaller than they were. The box-plaited sleeve—that is, the one with its fullness arranged in a double box-plait on the shoulder—is given the greatest vogue, as it can be made, even in the heaviest cloths, to fit well.

A JAUNTY JACKET

A STYLISH coat of mode cloth has a tight-fitting back, and a loose, double-breasted front closed with large, white pearl buttons. The collar is the usual rolling one with revers, but the revers instead of being stiffened are allowed to fall loosely, almost in cascade fashion. The sleeves are box-plaited on the top, shape in to fit the arms below the elbows, and have three rows of small, bullet-shaped pearl buttons on the outer side. The lining is of stem-green silk with tiny pink rosebuds brocaded upon it. The autumn jackets are all noted for their dainty silk linings, which give a stylish finish.

A MILITARY JACKET

ANOTHER jacket is of blue cloth and fitted both in the back and front, fastening in front with hooks and eyes that are, of course, invisible. An elaborate braiding in black soutache is down each side of the front and extends well across the bust, shaping in toward the waist, while seven rows of soutache braid are the edge finish. The high collar is the usual military one of blue cloth overlaid with seven rows of the black braid. The sleeves are full puffs gathered in to fitted cuffs, on which is the braiding pattern in long designs to harmonize with that on the front.

THE STRAP DECORATION



TWO STYLISH COATS

THE WATTEAU COATS

INCORRECTLY enough, many of the tailors refer to these coats as the Empire coats, but they really belong to the era when Watteau painted pictures of beautiful women wearing brocade sacques made in this fashion, and his name is, properly enough, connected with them as with other fashions depicted by him.

FOR THE SLENDER WOMAN

FOR the slender woman who wishes to wear the loose jacket I would advise the one with the box-plait in the back starting from the neck, as this disguises the entire figure.

Straps of velvet or galloon trim these loose jackets very smartly.

A typical jacket showing the strap decoration is made of stem-green cloth, and is rather short, coming barely below the waist-line. The back is in a double box-plait fastened on to a fitted yoke, while the front is plain and perfectly loose. Starting from each shoulder seam, and coming over the front and down it, is a strap of stem-green velvet. Just below the shoulder the cloth is cut, the strap passes under the narrow strap of the cloth formed by the cutting, comes out and is finished at the end in a sharp point just above the edge of coat. The sleeves are rather full, laid in groups of box-plaits and shape in to the arm.

Another coat made after this design is of heliotrope cloth, and has straps—for this has two on each side—of gold galloon. The coat first described closed invisibly with hooks and eyes. The heliotrope coat was buttoned down in front with small gold buttons that harmonized with the galloon.

SOME BLACK COATS

A QUIET but elegant black coat is made of what is known as dress serge, which is rather lighter in weight and less heavy in effect than the serge usually chosen for coats. This has a yoke both back and front of black satin overlaid with écu embroidery, caught here and there with tiny flies wrought out in jet, and that are strongly suggestive of innocent spiders caught in an elaborate net. The collar is of folded satin, is quite high, and here and there upon it are medallions of the lace with a jet fly in the centre of each. The coat proper is of the serge, fastened on to the yoke in four box-plaits at both back and front. No hem is visible, and the jacket is lined throughout with changeable heliotrope silk. The sleeves are full, but shape in to the arms, and each has as a finish five folds of satin, and, falling from each outer seam, a tiny fan of the embroidery. This coat is elaborate to look upon, but if the materials are carefully chosen it can be developed at comparatively slight expense.

A smart-looking black coat is of rough cloth, and rather suggests the old-fashioned but very useful reefer jacket. It is closely fitted at the back, the skirt having a decided spring, while the front is loose, double-breasted, and closed with large gutta-percha buttons. The revers, which droop a little, and the rolling collar are both faced with a rather coarse-grain black silk, while the coat is lined throughout with silk like that of the facings. For young girls this coat is particularly pretty as it is simple in appearance, but if it fits well, as it should, it has a decidedly smart air.

Another fitted coat of rough black cloth has a short ripple, and, though it is fitted in front as in the back, it is double-breasted and fastened by two enormous pearl buttons, one just where the revers end, and the other just at the waist-line. The revers are long in their cut and are faced with the

cloth, while at the back the turn-over collar is faced with velvet. This fashion, stolen from the men's tailors, is effective, particularly in black or dark blue. The sleeves are the usual box-plaited ones shaping in to the arms; they have no decoration, but impress one with their length, as they come well down over the hands. This coat is lined with pale pink silk, but, of course, the lining of the coat is entirely a matter of individual taste. For a coat that is to have much wear I would advise a lining matching the cloth, and a silk that is not too heavy in cord, since a heavily corded silk wears easily,

and what is worse, quickly shows the wear. For jackets showing the Watteau effects many of the tailors are using such light-weight fabrics as fine cashmere, Henrietta cloth, serge or smooth cloth. Very often a skirt is gotten to match the jacket, a silk blouse being the bodice. This suggests a return to the "suit," a costume that for street wear is always refined looking.

THE EARLY AUTUMN FROCKS

By Isabel A. Mallon

WITH ILLUSTRATIONS BY ELIZABETH SHIPPEN GREEN

THE early autumn frocks are chosen by the wise woman while summer is still in existence, since with the first cool breeze she wishes to appear in a well-fitting woolen frock. The materials shown by the importers are the smooth-faced cloths, the loosely-woven Scotch homespun, the smooth, light-weight cheviots and the light-weight tweeds. The tweeds almost invariably show, on a light background in contrasting colors, hair-lines, line plaids or a narrow stripe that looks so like the herring bone stitch that one wonders if the thread was really sewed to position or printed; the mixed cloths show a fine plaid with a distinct line running through it here and there. This design is specially good in a cloth that has a brown and white check background with a hair-line of bright scarlet crossing it in plaid fashion.

Mohairs in black, golden-brown and steel are liked for utility dresses. They are made with the simplicity of the tailor-made frock of four years ago, and are commended for any one who has much traveling, shopping or business to attend to that will call her out in the busy world. The smartest suits shown, up to date, are those made entirely of black broadcloth. Occasionally, the gleam of a steel button is seen upon them, sometimes a satin waistcoat brings out their sombre elegance, but quite as often the entire gown is of black broadcloth decorated only with black.

THE FITNESS OF THE SKIRT

I WOULD advise the amateur to choose the simplest umbrella design in making her skirt, since that nearly always fits well even if one only takes a little trouble, and to leave skirts with a fullness flaring from the knees, or in special groups, to the trained

A COSTUME showing a broadcloth skirt and velvet jacket has a rather full skirt with nine plaits on each side of the front over the hips in groups of three that extend a quarter of a yard below the belt.

Tiny black cloth buttons are thickly sewed on each plait, and are so firmly fastened that the flat effect is never interfered with. The skirt has the usual flare, but is not as wide as the skirts of last winter. The jacket is a stem-green velvet made in Louis Quinze fashion, with a waistcoat of black satin glittering with jet spangles, and wide revers of the velvet faced with satin, decorated, like the waistcoat, with jet spangles. The revers are cut off sharply at the waist-line, and on each side is a fancy button of jet framed in steel. The sleeves are of the



A VERY SMART FROCK



TWO STYLISH COSTUMES

skirt-maker. A well-finished skirt has its seams not only bound, but bound by hand. Usually, binding sold for this purpose is chosen, but the very smart dressmaker, she of the French name and high prices, binds the seams, when the gown is silk, with the material itself cut bias, and when the gown is not silk, with material like the silk lining, also cut bias. The skirt is faced, not higher than nine and not lower than five inches, with haircloth or any one of the stiffening sold for that purpose.

to form waistcoats, collars and cuffs, with skirts and bodices of the checked or striped patterns. Rough-surfaced cloths will obtain, but they are never seen in solid colors, the effect in contrasting colors being produced by what used to be known as the bourette, and which is, to-day, not so high and curly as it used to be, but more like a flat, twisted cord. The bourette is always a contrast in color to the background, and is extremely popular and very stylish.

A FASHIONABLE COMBINATION

A COSTUME to be commended because it can be worn almost any hour of the day and at any place has a flaring skirt of Scotch homespun, the pattern showing brown and white plaid with a red line crossing it. Loosely woven, as Scotch cheviots are, they have a warm look that is desirable, and yet they are light in weight. The fullness in this skirt is so arranged that it flares well at the sides and back, but hangs in a little in front. The bodice is a short basque of golden-brown broadcloth finished with a ripple lined with scarlet silk. Straps of golden-brown passementerie, heavy with gilt beads, are at the front and back, and are drawn in at the waist-line under a belt that matches them and which has a curious buckle of carved gilt just in front. The collar is made of the passementerie with

a second tiny turned-over collar, an inch deep, that flares, and is made of brown silk that matches the cloth. The sleeves are soft, rather than full, on the shoulders, and below the elbows close fitting, so close fitting that they button on the outer side over small gilt bullet buttons. A round, flaring cap, shaped like the upper collar, and made like it, of brown silk, falls over each sleeve in epaulette fashion. A brown velvet hat decorated with brown tips and gilt ornaments is worn with this dress, and tan dressed kid gloves make a suitable finish. The received figure of nowadays has sloping shoulders, so in following this model I would advise the woman whose shoulders are high to omit altogether the silk caps that decorate the upper part of the sleeves. They certainly will not improve her appearance, and more than likely will accentuate what she is trying to modify.

A STYLISH CLOTH FROCK

A VERY smart frock is made of a smooth-surfaced cloth that shows a dove-gray background with a hair-line of dark blue traversing it. The skirt is moderately wide, the upper part being fitted closely to the figure, though the lower has a decided flare. The bodice is a fitted coat having a waistcoat of blue cloth matching the blue stripe set in the front, and buttoned down on each side with small silver buttons. The collar is a high, plain one of blue satin with overlapping points of the blue satin outlined with a silver cord. The sleeves are moderately full, shape in to fit the arms and have points of blue satin larger, but the same shape as those on the collar, turning back in cuff fashion on the lower part of each sleeve, and being fastened to place by a silver button on the extreme of each point. The hat is a soft gray felt with a band of gray about its crown, and a bunch of blue feathers at one side. The gloves are gray undressed kid.

In the softer wool materials the draped bodice will continue to obtain, but in the cloths the fitted bodice, in the form of a short basque, or a coat basque, will be most fashionable. Pippings of beads, spangles, gilt, silver and steel cords, as well as of fur, will be used. The bringing together of cloth, chiffon and fur, the greatest of contrast in materials, will be general. A waistcoat of chiffon, with fur either framing it or outlining the revers on each side, is greatly liked.

A FEW LAST WORDS

ONE seldom makes a mistake in our variable climate in having a cloth gown ready to assume when it is needed. One day it is summer and the next it is winter, and what woman wishes to be unprepared for a change in the seasons? Foolish women have gowns for visiting, for dinners, for dances, for the house, and nothing absolutely fresh and smart-looking for the street. This is not only a great mistake, but the worst of blunders. A well-fitting, becoming cloth gown answers more purposes and is more useful than all the silk gowns that were ever made, than all the gowns of velvet ever dreamed of, or than all the gowns of satin carefully developed.