OUR FASHION LETTER.

New Gowns Should Have Broad Shoulder Effects.

THE TRIMMING IN LONG LINES.

Some Useful Hints About What to Wear When You Go Motoring—Soft and Flowing Wraps For Summer. As to Dress Colorings.

Dresses show a distinct improvement both in color schemes and in cut. Broad shoulders are now the rule, and this is atoned for by the long perpendicular lines of the trimmings. Circular lines are used on the shirred skirts of voile and eolienne, but even these dip considerably in the front to give a long effect.

Graduated flounces are only used to give the outward sweep which a long skirt requires. These flounces are so skillfully concealed under trimmings and embroideries that they can only be detected by looking at the underside of the cloth.

Trains are not quite so long. On the other hand, the sides and front of the skirt are longer.

Waists are made with fullness in the front and at the wrist or elbows.

BLACK CREPE DE CHINE GOWN.

Drawn lace is very smart, also maltese, and, in fact, these lighter laces are to a great extent supplanting the Irish weaves, which are more suited for outer wraps and cloth gowns than thin materials.

From Paris we have a quantity of rough linen hand embroidered blouses. These are for country and river wear and are made with a high neckband with a turnover Prussian collar and neat little stock and tie. Some, too, are made with a high neckband of fine batiste embroidered in different colors, with insertions of hand beadings and veinings. These are very dainty, are practical for washing purposes and look delightfully fresh.

The illustration shows a smart crepe de chine dress trimmed with black and white embroidery.

Long Dust Coats.

Long dust coats for motoring have perfectly flat trimmings, as lace, frill, etc., hold too much dust.

Quite a protective veil for motoring can be arranged by one small veil of chiffon draped closely around the face to just below the mouth and over this

WAIST OF ECRU CREPE DE CHINE.

fine lisse veiling with black spots drawn less tightly. This has been found sufficient even in dusty weather and keeps the face warm despite keen winds.

The embroideries this season are lovely and costly, but clever fingers can make charming imitations. Medallions of printed muslin are laid on silk and inclosed in lace, which would bear very close inspection, and really the finer muslins are like painted lisse. A pretty ball gown worn at quite an important function had an exquisite trail of apparently painted flowers which were actually cut out from muslin and appliqued with fine embroidery silk.

Modes are becoming daily more complicated. The best of all fashion is apparently simple, but herein lies a great deception, for there never was a time when more attention was given to every detail of dress.

The cut shows a smart waist of ecru crepe de chine trimmed with fine tucks and strappings of the same.

Dressy Wraps.

A dressy wrap is an indispensable adjunct to the smart girl's summer wardrobe. It may be of almost any material, crepe de chine even, but it must be wide and roomy and have graceful drooping lines.

Sack coats of heavy lace are lined with louisine silk and tie with long chiffon ends. In black they are gener-

LACE AND CHIFFON STOLE.

ally useful, besides being most dressy. A garment of this description can easily be made at home, and the lace already shaped can be bought for these wraps as well as it can for robes.

The taffeta silk coats are giving way to peau de soie, as the latter wears well and taffeta certainly does not.

Louisine, both in the dull and the lustrous weaves, is another silk most popular for waists, suits and serviceable linings. It is as cheap as taffeta and twice as well worth buying.

All the sleeves of garments are wide and flowing.

The illustration shows a stole of white lace and chiffon.

All White Gowns.

The cream or the all white gown has come to be an accepted fact, and it is certainly smart as well as almost universally becoming.

These dresses are usually made of veiling or crepe de chine and are trim-

SILK COAT.

med with inletting of heavy Irish lace or heavy silk embroideries. Fringe is also seen on many of them.

The Greek key pattern seems to be a favorite for the bottoms of skirts and the bordering of capes and wide collars. It is often carried out in black velvet of a narrow width.

For a useful dressy costume nothing can surpass the thin black gown, whether of lace or of some thin spangled material. Crepe de chine robes also are embroidered in silk and trimmed with handsome fringe. Taffeta applique brightens up costumes of black voile and crepon.

Very decorative are little bows of black velvet on white or cream crochet. On a blouse of this description there is nothing so pretty as a simple pattern with sufficient frou frou down the front.

The picture shows a dressy coat of gray silk trimmed with lace dyed to match.

JUDIC CHOLLET.

Same Old Skeleton.

A young medical student at Bowdoin college once asked the late Professor Parker Cleveland if there were not some more recent works on anatomy than those in the college library. "Young man," said the professor, measuring the entire mental caliber of the youthful scholar at one glance, "there have been very few new bones added to the human body during the last ten years."

NEW YORK FASHION

DAINTY FRENCH FROCK FOR THE LITTLE GIRL.

Lesson in Buttonhole Making — Odds and Ends of Interest to the Women-Folks—New Blouses.

For a Little Girl.

The most popular frocks for little maids are built on simple childish lines. A model for a smart French frock, four-year size, is here given, and while in a sense it may be called a standard style, it is distinguished from the frocks of past seasons by the latest approved cut, giving the modish shaping to the body seams of the waist and the novel wide collar which emphasizes the broad shoulders, a conspicuous feature of all the newest styles.

The long waist is supported by a fitted lining, which, however, may be omitted. The tops of the linings are faced to form the yoke. When the linings are not used, cut a yoke exactly like the top of a lining, allowing it to extend one-half inch below the row of holes which indicates where the top edge of the waist is to be sewed to the lining. Then tuck the waist, sew the top edge to the line of holes and cover the seam with the top edge of the large collar.

The one-seam sleeve is of ample width, gathered into a narrow cuff, which may or may not be completed by a narrow frill of lace. The sleeve may be elaborately trimmed with insertion, or left plain, as best suits the individual taste. The waist has four tucks, each three-eighths of an inch wide, on each side of the middle of front and back. The fulness may be taken up in gathers, if so preferred.

The skirt is straight and full, finished at the lower edge with a two-

inch hem, and gathered and attached to the edge of the waist. If tucks are desired in the skirt, they should correspond to those in the waist. An allowance of three quarters of an inch for each tuck must be made by the maker in cutting goods from the pattern. Two and one fourth inches for three tucks indicates the arrangement as illustrated.

The backs of the waist lap one and one fourth inches and are to be closed with buttons and buttonholes, or, if the frock is of silk or wool, the closing is usually made invisible with hooks and eyes.

For every day frocks wash fabrics are pre-eminently the correct thing. The shops are full to overflowing with such dainty materials that it is a pleasure to fashion the little frocks for the dimpled child.

Dainty Underclothing.

Underclothing becomes continuously more luxurious and costly. The finest recent productions make a point of avoiding any seams. Like the Princess in the fairy tale who could not sleep, though she had many mattresses, because she "felt a lump," which proved to be a single pea under the lowest one, so the dainty and fragile society dame cannot be at ease if there be in her batiste or silk garments the most delicately worked seam imaginable. The latest notion is to replace the seams by narrow lines of that fine openwork embroidery which is called a jour. All the pieces which compose a garment are united by sewing on to each edge the most minute line of openwork insertion of this description. The lace which trims the cache-corset, the chemise, and other articles are also fixed on by the same means. Openwork narrow embroidery, "a jour," as above described, is also used very much for those indoor dresses, or negligees, which are not exactly tea gowns, and still less dressing gowns. A peignoir of this dainty kind is a great addition to the wardrobe. It can be well made in a soft silk, white, rose color, or pale blue; it is always, in the nature of the case, to be cut quite loose, and encrusted with Valenciennes or Maltese lace fixed by a jour work in silk of the same color as the garment. The shape is always easy, and it is perhaps best either like a Venetian Doge's mantle or a Japanese kimono.

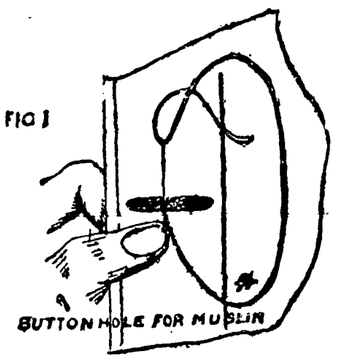
Buttonholing.

The making of button-holes is often a stumbling block to amateur dressmakers, although frequently the same woman declares that she "cannot make button-holes" will work a quite elaborate piece of embroidery well.

As a matter of fact, there is nothing difficult about the task, but it is the feeling that the garment has to be cut through, and, if not a success, the button-holes will be a disfigurement, that causes the hesitation.

Button-holes certainly require patience on the part of an inexperienced hand, but any non-success is due to what so often applies in other instances—a want of care in the preparation.

The actual working of a button-



hole is not the important part. That is the finishing, and, if properly prepared, it is quite easy.

Button-holes are cut, as a rule, through two or more thicknesses of texture, and, if not secured, it is next to impossible for these sewed edges to keep together and not to stretch or fray.

When working in muslin or similar fine materials of close weave, as for underclothing, there are generally just two thicknesses. It is sufficient to secure these with a long thread on each side, to hold the edges tautly to their cut size.

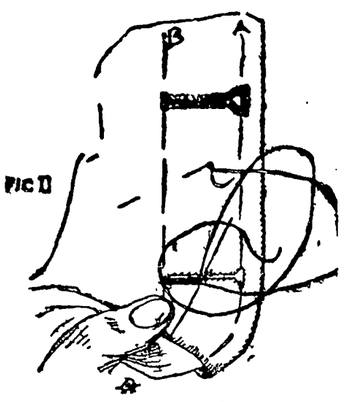
The stitch should be less heavy than for outer garments, where the holes are thicker and require stronger edges.

The illustration shows the working of the stitch with the edge downwards and from left to right, the stitches being placed quite closely together.

For heavier button-holes that have more than two thicknesses of the texture, or those that are inclined to fray, the only safe plan is to neatly overcast the raw edges with fine silk or thread.

To prepare for making button-holes first turn the edge of the garment under so as to leave a margin of about three-eighths of an inch in a bodice, or half an inch in a coat, outside the tack thread which indicates where the garment fits to the opposite side. This in Figure 2, is marked with A. For an ordinary front fastening, this tack must be exactly down the middle. On the inside, just under the edge, must be neatly hemmed a ribbon, or substitute, wide enough to carry the button-hole. This is tacked only down its outer edge, as shown by the line in Figure 2 marked B. It should also indicate the size of hole. Next, the distances must be measured and pins placed in where the button holes are to be worked. One button hole must always be exactly at the waist line, in any tight fitting garment, and, if the neck is not previously finished, the turning there must be carefully allowed for, so that the top button hole will not be nearer the lower edge of the collar band when finished than there is space between each one. It looks very bad to see too small a space here.

Next, one button hole should be cut no longer than the width across the button, which will have been meas-



BUTTONHOLE FOR OUTER GARMENTS

ured for tack B, because the small triangular piece primarily cut out to allow the shanks of the button room to set without pushing up the material between, also allows the necessary play for fastening and unfastening, without which the hole would have to be considerably larger.

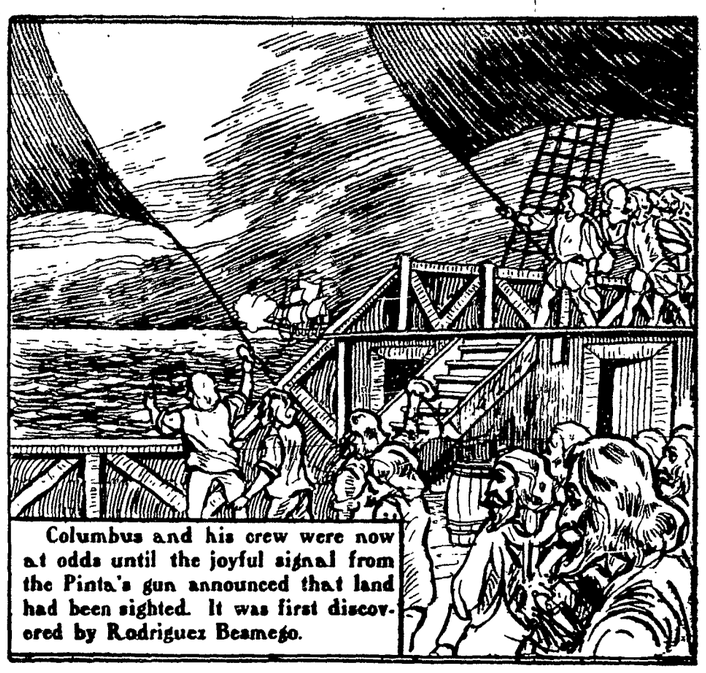
The overcasting should be done immediately; then the other holes all cut and overcast, one at a time.

A New Blouse.

Hand-embroidered linen blouses for country and river wear are made with a high neck-band, with a turn-over Prussian collar and neat little stock and tie. Some, too, are made of fine batiste, embroidered in different colors, with insertions of hand-beadings or veinings; these are very dainty, are practical for washing purposes, and look delightfully fresh.

Russell Sage has never posed as a philanthropist; but when he says—and acts upon the principle—that "the more I live I believe in fair treatment of employees, especially old and faithful employees," he proves that a hard head is not incompatible with a kind heart.

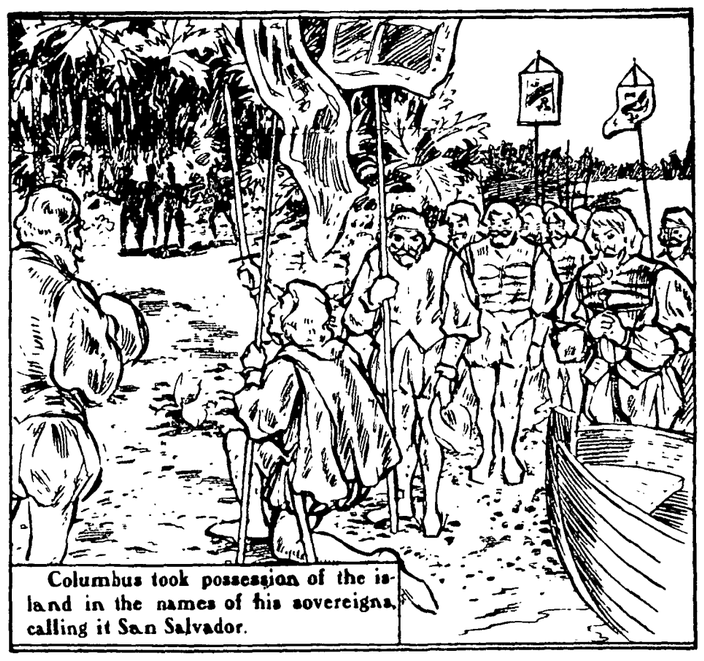
THE TRAVELS OF COLUMBUS.



Columbus and his crew were now at odds until the joyful signal from the Pinta's gun announced that land had been sighted. It was first discovered by Rodriguez Beamego.

FIND CANNON AND HIDDEN GUNNER.

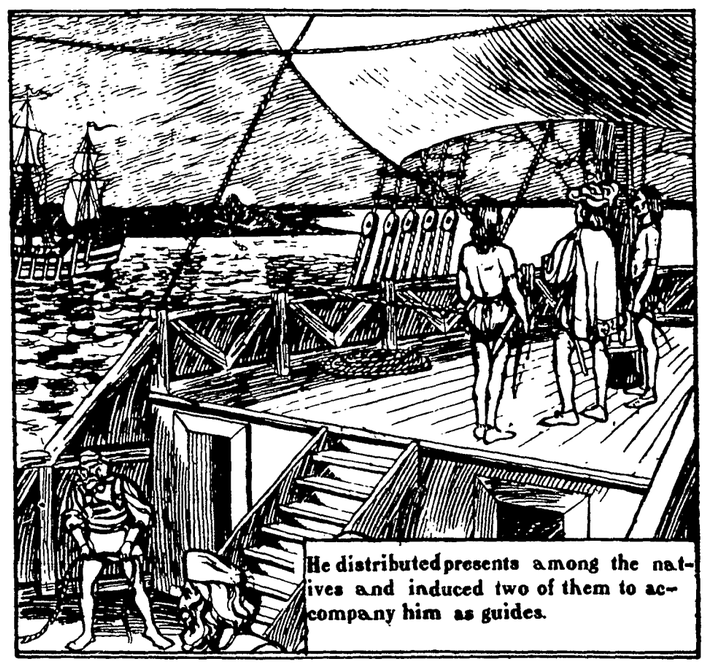
THE TRAVELS OF COLUMBUS.



Columbus took possession of the island in the names of his sovereigns, calling it San Salvador.

FIND HIDDEN CAVALIER AND A BELL.

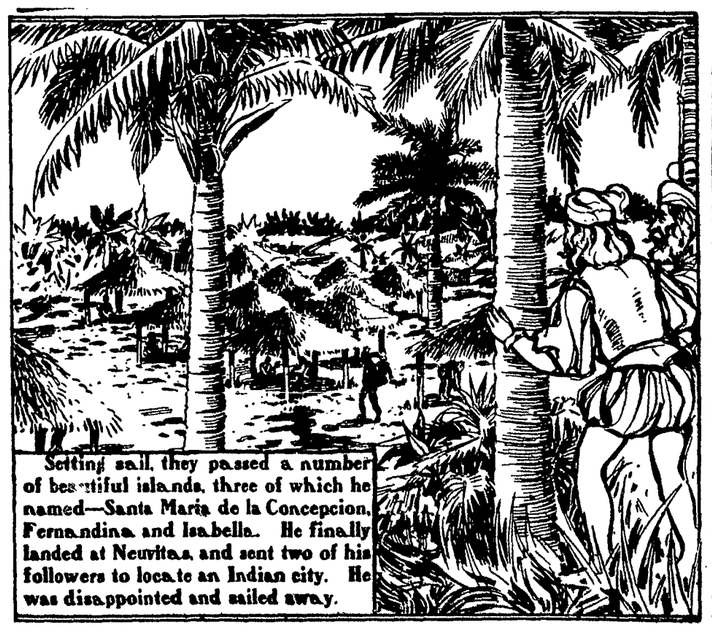
THE TRAVELS OF COLUMBUS.



He distributed presents among the natives and induced two of them to accompany him as guides.

FIND SHIP'S BELL AND A HIDDEN SAILOR.

THE TRAVELS OF COLUMBUS.



Setting sail, they passed a number of beautiful islands, three of which he named—Santa Maria de la Concepcion, Fernandina and Isabella. He finally landed at Neuvitas and sent two of his followers to locate an Indian city. He was disappointed and sailed away.

FIND A STONE AX AND A VASE.