

DAY OF NARROW AND WIDE SKIRT

Present Fashion Predicted as a Forerunner of More Comfortable Styles.

TAFFETA IS FAVORED FABRIC

Because of Stiffness of Material it Aids in Accomplishing the Desired Bouffancy—Brown for Summer Clothes.

Those who study styles closely look upon the full overskirt gathered in at the bottom as a forerunner of wide skirts, writes a New York fashion correspondent. The silhouette has followed the straight and narrow way so long that unless there is a change fashions will become stagnant and there will not be sufficient stimulation to the art and industry of evolving new clothes to keep it at its best. Nor will we enjoy the exhilaration that comes from the wearing of something entirely new. The narrow silhouette, as well as the wide, appears in collections created by the same designers, and this is bound to fill us with uncertainty in ordering our costumes.

At the house of Callot in Paris are shown dresses of the flaring Camargo silhouette, their straight bell skirts fairly bristling with frills cut so that they stand out almost stiffly, and in juxtaposition to these there are Callot gowns so slender in their lines that Grecian draperies are wide compared to them. Many women order both types of frocks, but she who looks into the future and buys her clothes to predate a fashion will give consideration to the wider skirt.

Narrow and Wide at Same Time.

The new skirts puff out halfway between the knee and the ankle. There are several ways of creating this effect, which looks as though accomplished by means of a crinoline or cage. One is by a clever manipulation of drapery; other times the bottom of the tunic is shirred to a heavy cord. There is always a tunic or overskirt cut to flare at the bottom, where it is brought in to a tight, straight foundation skirt, for fashion still insists that skirts must be narrow at the ankle, and no matter how voluminous they are above, they must decrease to a mere band at the hem.

Taffeta is a favorite material for these gowns, because the stiffness of the silk aids greatly in accomplishing the desired bouffancy. One black taffeta frock is corded in an unusual way. The cords take the form of half hoops, beginning at the bottom of the skirt and curving upward toward the waist. This silhouette aims to give an effect of extreme flatness both in the back and front and a puffiness at the sides.

In the skirt just described the front is flat solid cording, with the taffeta setting out stiffly at either side. The flat appearance in the back is emphasized through the skirt being drawn toward the front by means of the shirings. The skirt is considerably longer in the back than in the front.

On one of the most striking costumes showing the new silhouette the tight underskirt has two large wheels

brown, that very soft and mellow brown tone seen in the roots of trees, suggests hitherto unthought-of color combinations. A tendency toward a profuse use of this color appeared first in the French hats that came over this spring; many models from the best Paris modistes were in this shade.

Now one sees on Fifth avenue in the morning shopping hours ever so many smart women wearing accordion-plaited skirts of brown checked or plaided woolen, with short coats of navy blue serge.

At Sherry's one evening recently a pretty dark-eyed girl was wearing an evening gown of deep rose-colored chiffon, girdled with brown tulle that tied itself in a frivolous puffy bow at the back with the ends falling a little below the hem of the skirt. A large fan of brown ostrich feathers completed a striking and beautiful color combination. Often brown is combined with jade green. The latter color also became a fashion favorite through the spring millinery in Paris. It is much



Dress of Black Taffeta With Wired Collar and Undersleeves of White Net and Belt of Chinese Blue Ribbon.

used for evening clothes and vies with hycinthus blue for popularity in the evening.

The Mermaid Dress.

I want to tell you about one other dress that a Fifth avenue designer has just made. It reminds one of a mermaid. The upper part is of iridescent spangled silver cloth that drapes loosely around the body and low on the hips. It gleams like a shiny body that has just come out of the ocean into the moonlight. The lower part is black satin, which is very tight around the ankles and creeps away into a little fishtail train that undulates along behind one.

Even the realm of parasols has been invaded by new materials. The same feeling for the use of wintry fabrics in this summer's clothes that we have seen noted in both hats and gowns is expressed in parasols. Black velvet frequently is used for them; these are lined with thin silks of contrasting tone, blue being the color most often used.

Ostrich Finds New Place for Plumage. The French craze for the use of ostrich feathers appears in parasols as well as hats. Many of these imported by American firms are of taffeta bordered with ostrich. Others have the three little Prince of Wales ostrich tips placed at the end of each rib, and still others have the ferrule encircled with feathers.

Very lovely are sunshades of old-fashioned chintz, such as might have been used by the beauties of pre-revolutionary days. These make charming garden parasols.

The French always make their parasols tub shape, but we in America do not like these shapes as well as the larger English ones, because they interfere with our headgear. A tub-shaped parasol is made of old blue serge crepe over bright red taffeta and is outlined with red roses. Both Gloisienne and Jade are used for the handles of parasols. For the country there are some charming Japanese umbrellas that are very short—much shorter than the diminutive English rain or shine umbrellas that we have been using. They are almost like a miniature parasol that may be tucked under the arm when going out for a morning walk.

Demand for Gingham.

One of the features of the colored end of the cotton goods trade is the present-day gingham. It affects dress gingham. These clothes are already in strong demand over the retail counters. At wholesale the producers have the situation so strongly in hand that concentrated efforts are being made by many well-known jobbing firms in various parts of the country to induce the former to be more liberal in the way of selling terms. That the gingham vogue is by no means over is shown by the demand for fall goods of this character on the part of the manufacturing trades.

Gown of Black Taffeta, Featuring the Fitted Bodice, Which is Taking the Place of the Chemise Lines. The Marie Antoinette Fichu is of French Mull.

formed by shirring narrow pieces of taffeta and setting them in circular fashion on a plain skirt. The same treatment is carried out on the sleeves.

Mellow Brown Comes Once More. We have always thought of brown as a winter color. Now it is being used for our summer clothes, and used with enchanting effect. A new shade of

TROTTEUR COSTUME IS SMART



A smart trotteur costume of wool jersey and tricotette with white georgette vestee and cuffs. The hat is of braid to match.

FROCKS FOR SMALL GIRLS

Pink and Blue Chambrays Come in Dainty Models and Popular for Summer.

Frocks for the small girl this summer are both quaint and practical. The gingham are attractively combined with plain one-tone materials, or have collars, cuffs and chemisettes of sheer white materials. Plain pink, blue, green, yellow or lavender chambrays are also made more dainty and becoming by collar and cut sets of white organdie, dimity, batiste or linen lawn.

One house which makes a specialty of children's clothes shows numbers of quaintly charming frocks made from imported dimities, chambrays and swisses.

Two of the models in an exhibit were made of chambray, one being in a clear, apple-green tone. There is a plain short-waisted bodice belted with a two-inch band piped with black. The belt is embroidered with colored posies and green leaves. The sleeves and neck are piped with black. Another frock is of pale-pink chambray, with the sheers of scalloped white collar and cuffs. The frock also has a short-waisted bodice and a very full skirt is attached to the plain little bodice, the joining line being defined by a piping of color. Embroidered posies, uneven in height, rise from the piping and embroidered lines to about one-third the bodice length. The skirt is also trimmed with embroidered lines.

Dotted swiss is essentially a fabric for children's wear, especially that which shows the tiniest of embroidered dots. Two dainty models recently noted were made of imported dotted swiss. One of the models was made of the dotted swiss, trimmed with black velvet ribbon and narrow frills of plaited organdie.

CARE FOR THE COSTLY BOOT

Footgear Should Be Kept on Trees; Adjust Them to Fit the Shoes; Attention Necessary.

Boots and shoes are an important item of the toilette, for no one can look well dressed who wears bad or unsuitable footgear. But oh! what a price are all the boots and shoes nowadays. All the more reason to take great care of those which we have. Boots and shoes should be kept on trees, and it is important that they are adjusted to fit the shoe, for if too loose they are useless, and if too tight they strain the sewing and cause it ultimately to tear.

If a girl cannot afford trees for all her footgear she should tree them in turn, keeping the toes well stuffed out with paper in the interval.

Boots and shoes, if wet, should be treed and slowly dried, never put very near the fire, or in a too warm cupboard, and any leather footgear, including that made of patent leather, and not often worn, should be slightly greased and kept in a cool place.

ALL KINDS OF SHOE BUCKLES

Shoe buckles of cut steel, of silver, gold, gunmetal, bronze and jet are sold for street wear. Silver and gold buckles are elaborately set with rhinestones, amethysts, sapphires, emeralds and rubies, and shoes thus adorned are worn with afternoon and evening costumes.

A pretty fad is the matching of the stones in the shoe buckles and back combs and in the ornaments used on the evening gown.

For morning wear, cut steel buckles lead in popularity, with bronze a close second for brown or tan pumps. Buckles of bronze beads are also shown for wear with brown and tan pumps.

HATSMATCHFROCK

Successful Costumes Have Headgear That Harmonizes.

Arrangement Brings About More Pleasing Combination and Oblivates a Clash.

The skirt of the tailored street frock is usually long. When there is an attempt to keep to the familiar short length, it is made uneven of line by inset panels or by an upward slant from front to back. Or the skirt may be fashioned with panels at the front and back or at the sides which are slightly longer than the main part of the skirt.

The jackets of the 1919 tailored suits are varied. Some of them are straight and are put on over the head like a seaman's blouse. These are very smart and youthful looking. Sometimes such jackets are embroidered with tape or soutache in a contrasting color.

Many of the long coats are also embroidered in similar style. These coats are simple of line, made with long sleeves and straight back. They are especially liked for wear with the silk afternoon frocks and may be worn over gowns of linen, organdie or other sheer summery materials.

A wrap sometimes replaces the coat or jacket, but these manteaus are difficult to describe. They are new in shape and all-enveloping and are made of duvetyne or silken material or fine serge.

Many of the summer frocks for afternoon wear shown at the more exclusive houses have hats to accompany each costume. A well-known couturier stated recently that in designing a toilet the importance of the accompanying headgear should not be overlooked; this should be in harmony with the costume. And it must be admitted that this arrangement brings about a greater degree of harmony in the costume. Too often one notes a costume otherwise perfect, marred by the hat worn with it.

An exceedingly dainty frock of white batiste has a vest and tunic skirt laced with cluny lace. The short sleeves are also trimmed at the lower



White Net and Silk Lace Work.

part with an inset band of the lace. Accompanying the frock is a quaint poke bonnet of rose taffeta and straw—the hat facing and crown are of the rose taffeta. A small cluster of roses is placed at either side of the hat crown, underneath which long streamers are fastened.

CROWNLESS EVENING HAT

Wide Draped Band of Tulle Encircles Head and Is Worn Low Over the Forehead.

The very latest thing in evening hats is the wide draped band of tulle which encircles the head, is worn low over the forehead and is guileless of anything resembling a crown, unless perchance a single layer of sheer tulle may be called a crown.

As a rule it is the coliffure itself which forms the crown, the high masses of curls and puffs which are now so extensively worn by all women filling the entire space left open by the draped band. Often the bands are adorned at the side with a sweeping osprey, or by a long, curled ostrich plume. In the latter case the plume is attached under a bow of the tulle, and sweeps down over the shoulder to curl around the neck. Bands of tulle, tied in lapped Alsatian bows at the back, have also been noted at some of the recent smart first nights at the theaters. These evening headpieces, with a few models in lingerie hats or garden hats, alone reflect the Alsatian influence.

Vests of Ribbon.

Gold and silver brocade vests made of ribbons are in good style. They are finished with a little belt across the front of gold or silver cord, knotted into a buckled ornament at the center front.

FROCK FOR THE YOUNG MISS GAVE NAME TO NEW ENGLAND

Result of Capt. Smith's Expedition of Shore of "North Virginia" in the Year 1614.

Capt. John Smith, famous for his romantic career, particularly the Pocahontas episode, is generally associated with Virginia, but he was also the first to discover the beauties of the southwestern half of the Maine coast and the first to draw a map of it, an exchange recalls. In 1614 he explored the shores of what was then known as North Virginia, but which he called New England, a name that has stuck, as have many others given by him.

In "A Description of New England," printed in London in 1616, Smith wrote "I have seen at least forty several habitations on the Sea Coast and found about 25 excellent good harbors, * * * and more than 200 lakes. From Penobscot to Sagadahoc this Coast is all mountainous and full of huge Rocks, but overgrown with all sorts of good woods for building houses, boats, bark or shippes; with an incredible abundance of most sorts of fish, much fowle and sundry sorts of good fruites for man's use. * * * The Salvages compare their store in the Sea to the haire of their heads; and surely there are an incredible abundance upon this Coast. * * * The most Northern part I was at was the Bay of Penobscot, which is East and West, North and South, more than ten leagues."

The northeastern half of the Maine coast was but on the map by Champlain. Ten years before Smith's voyage he had visited Nova Scotia, discovered and named the St. John river, and cruised as far south as the mouth of the Penobscot, which he, too, entered.



This charming outfit for the young lady is called the "total frock," and is said to be a great favorite.

NOVELTIES IN SUMMER HATS

Fine Straw Regarded as an Excellent Selection as It Can Be Made Over Many Times.

If you are going to have several hats this season, by all means choose one that is of rather fine straw, and has a medium high crown and a medium wide brim. Buying such a hat is real hat economy, for such a chapeau can be used over and over again for several seasons, because a large hat is always good style every midsummer, anyway, and a conservative brim and crown make the hat, if becoming in color and smartly trimmed, in good taste any year.

A pretty brunette who selected a hat of this type four years ago is still wearing it and having it admired, because it has been so easy to make chic each season. Her hat was originally a light gray hemp with a plain crown and brim, and was trimmed the first year with a three-inch band of black velvet around the base of the crown, and a gay wreath of field flowers, such as scarlet poppies, daisies and buttercups, on the brim. The next year the same hat was faced with pink crepe de chine on the under brim, and a dainty wreath of blue forget-me-nots and tiny pink rose buds was the trimming which gave it a delicate pastel effect that made it a thing of beauty to wear with an oyster-colored silk suit. The third season it was colored a soft leaf green with hat dye (of which there are half a dozen good kinds), the pink facing freshly plucked with dye also, and the trimming consisted of a band of darker green velvet around the crown, which was embroidered in coarse stitches with silk in shadow lawn green, purple and a touch of magenta, and it received the most compliments of all this third year.

This year this clever home milliner is going to dye her durable hat a dark, but rather bright blue. It will have the same pink underfacing, and the trimming will consist of a very wide dark blue satin ribbon with a Roman stripe or two in pink, that will be draped loosely, sash fashion, around the brim of the hat and fringed at the ends, which will drop from the left side of the brim. The hat will be worn with a blue sport suit and a flesh-colored blouse.

APPLIQUE IS EVER POPULAR

Method of Applying the Decoration to Obtain the Most Pleasing Results.

Applique continues to be as popular and as effective a method of exterior decoration as ever. There's an interesting new wrinkle to the latest phase of it that you will want to know about.

Usually the applied motifs are put on flat; unusually they are plucked, into position, which gives them the altogether effective look of relief work. For instance, there is the morning glory. It is cut generously, large to begin with so as to allow for the pluck-tucks radiating from its center. And that very fetching idea isn't limited to morning glories, by any means. There is many a flower that is more realistic for this extra bit of hand work.

Leaves, too, are given more artistic prominence for a bit of tucking along their veins, and when the tucking is treated to some decorative stitching it becomes even more charming.

Cleaning Process.

To dry-clean cream holland blinds have plenty of clean powdered brick dust ready. Lay the blinds flat on the table and with a clean, dry cloth rub the brick dust well into the blinds, removing it as it gets dirty. Shake well, then give them a final rub with a rough, clean cloth.

NERVES THAT TIRE EASILY

Sense of Small One That Is Quickly Fatigued—Heart Nerves Particularly Prone to Tire Easily.

The most easily tired nerves in the body are the nerves of smell. As you pass a rose in the garden, the quantity of perfume that gets into your nostril must be many millions of billion of times smaller than the grain of sand. But rub the strongest perfume on your upper lip, and in a few seconds you fall to notice it, the nerve of smell is so quickly fatigued. The heart nerves and food nerves, which are quite distinct from the nerves of ordinary sensation, also give over working very quickly. A bath that seems quite hot when you get into it very soon ceases to cause any particular feeling of heat.

Nerves of hearing and sight can go through an enormous amount of work. For sixteen hours a day they work hard, and are still willing to do more. The nerves of the heart are the most untiring of all. From the first dash of life until the last gasp they work without stopping for one instant.

Various Modes of Greeting.

Savages rarely salute. The salutations of the Mongols, Malays, Filipinians, the Eskimos and Laplanders consist chiefly of smooching each other and rubbing noses; while in Tibet, instead of greeting by an adhesive touch, the mode of salutation consists of patting the tongue, but this is done simply because the custom of the country does not permit of any physical contact. North American Indians do not kiss excepting in the presence of death, when they profusely smooch and kiss the feet of their beloved departed ones. The native Australians and Fiji Islanders salute with a hug like a bear. The Celtic race is not especially demonstrative and rarely kiss in public unless it is to greet after a long absence, then men very rarely kiss each other and the women are not over lavish with their manifestations of devotion.

Margaret Fuller's Friends.

Want to see Hawthorne? It was very pleasant, the poplars whinger so suddenly their pleasant tale; and where the view is so peaceful. The house within I like, all their things are so expressive of themselves and mix so gracefully with the old furniture. He walked home with me; he stopped some time to look at the moon. He expressed, as he always does, many his perceptions, like to hear the lightest thing he said. Waldo and I have good conversations, though we stop at all our old themes. But my expectations are disappointed now; it is his beautiful personality I prize far more than our intellectual. He has been reading me his poems, and the other day he said to me, "I liked the 'little subjective' which he all through."—Margaret Fuller's Journal.

London's Holy Well.

London's holy well may, after all, be in existence. John Dawson, printer and historian of St. Clement's, investigated the many who claim to put forward as to its site, including Lyons Inn, the old Dog house in Holywell street, and part of the site of the law courts, and found no evidence to support any of them. He suggested that the holy well might be identical with the well used by the stone-built house in St. Clement's churchyard looking like a burial vault above ground. This, an inscription tells us, was erected in 1889 "to prevent the use of a pump that the authorities had put up in 1887, which was 121 feet deep, and took 100 gallons of water in it."