

FROCKS OF BLACK

Crepes, Satins and Lace Are Favorable in Paris.

Nothing Depressing in Effect of the Color as it is Worn by Women of France.

"There are so many black dresses in Paris that they look almost like a national costume."

"Black costumes," observes a Paris correspondent, "are made from every known material, from crepes and satins especially, and from much black lace. They have very tiny sleeves or no sleeves at all, and they are long—only a few inches from the floor."

Here we have the description in a nutshell. The lead is certainly simple enough and, as far as can be learned in other quarters, it tells the story adequately. The French woman has always loved black. She knows how to wear it so that there is nothing sombre or depressing in its effect. By her knowledge of line and proportion, of material and draping and "white spaces" made up of throat and arms, she manages to achieve an effect which is actually colorful.

The longer skirt, the longer and the bloused waist, the long sleeves and the uneven skirt lines are in evidence. These various points of fashion are giving us much food for reflection and making us wonder, in a panic, whether the hems of last year's frocks are ample enough to let them express the new mode.

The salvation of the longer skirt is the longer waistline, for it readjusts

YOUTHFUL IN THE EXTREME



Just at this time plans are being made by mothers for school dresses for their daughters. Youthful and pretty is this serge dress for school and college girls, offset by a becoming collar and cuff set of organdie.

SOME NOVEL SPORT SKIRTS

Flannel, Plain and Striped, and Velours Among the Accepted Materials.

The vogue for separate skirts and sweaters is well established, and now sport skirts claim attention with their distinctive touches and serviceable materials. Flannel, plain and striped, is among the accepted materials for sport wear, and there are some smart skirts in checked velours. Linen and washable damask are among the cotton fabrics, and some skirts are made of fancy silk crepe.

Of plain white flannel is a good looking sport skirt, easily tubbed. It is a straight-line model, not too narrow at the bottom, and belted at the top. Pockets are slashed at the hips. This skirt combines wonderfully well with a wool jersey overblouse or a Tuxedo sport coat.

White linen strictly tailored is useful for a smart skirt for morning wear in the country. Crescent pockets are the only trimming. With this type skirt one wears a mannish blouse of striped madras or voile.

Another skirt listed among the cotton materials comes in striped damask. Straight slit pockets finished with a bloused band, and buttons relieve its severity.

For golf or tennis is a skirt in blazer flannel plaited to give fullness. White flannel striped in black, navy, green with a tailored skirt of crepe de chine or a jersey sport jacket in a neutral color.

Cool silks create lovely skirts, and crepe de chine in an extra heavy quality is among the more seasonable garments. An unusual model is box plaited and hemstitched between the plaits. A giraffe that wraps itself twice about the figure is used instead of a straight belt.

Lustrous sport silk in big blocked effects come in turquoise, orchid, honey dew, rust, silver gray, navy and beige and needs only a simple pattern to make it up.

Satin is again popular for skirts, and is offered not only in white, but a wonderful variety of colors as well. It goes nicely with silk sweaters and georgette overblouses.

SAVES THE TIME AND THREAD

Make More Than One Garment at Time; Do Not Take From Machine at End of Seam.

One can arrange to make more than one garment at a time and save thread. Do not take away from machine at end of seam, but have another seam ready to start under the presser foot. It is surprising how much thread ends waste. Instead of a French seam, place edges together as in ordinary seam, allowing one edge to extend just far enough beyond the other to turn down. Turn this over the other, then both in a narrow hem, and one row of stitching makes a neat seam, which for a great many garments does just as well as a French seam. By buying a large quantity of one pattern for children's clothes, you often get an extra garment from what would go in the "piece bag" if each suit, etc., were different. Same for men's shirts, for where we need three yards for one shirt, five and one-half, sometimes five yards, will cut two.

Fall Hat Styles.

The outstanding feature of the early fall hats is the strong leaning to bright embroideries as trimming. Black hats trimmed in wool embroideries in novel motifs and in the most vivid color tones are unquestionably good looking. One small hat, recently seen, of the tan type made of black duvetyne was embroidered all over with wools in Czechoslovak colorings, the embroidery being applied in a sort of tufted effect. Two pompons made of wool twisted the hat at the left back.

FAIR EXCHANGE

By MILDRED WHITE.

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Dulcie turned wearily from the gay party assembled on the moonlit beach. Dean's flirtatious tendency annoyed her. It was not jealousy, she told herself indignantly, which caused her distress, but humiliation at his public description. It was this same well-known charm of his for women, which had won her own heart. Dulcie, rebellious for others' sakes, had started out with the intention of teaching Dean Wrayburn a lesson in the heart-wrecking game which he would not forget and had fallen captive for her pains.

He was such a jolly, unfurlingly interesting companion, considerate of her slightest wish.

After a month or so of Dean's companionship, Dulcie wondered how she had ever managed without it, and had agreed upon accepting the gift as her right, for life. But now, desolate at the end of the beach, she waited until it might suit her fancy's fancy to excuse herself to the laughing, pretty Mollie Reynolds.

Mollie was such a silly creature. Dulcie felt contempt for herself that she might not hold her lover against such rivalry. Then all at once it came to her that Dean was not worth holding. There and then she settled the matter. She would seek a place in her father Jack's waiting car, and Dean, when he sought her out to take her home, should find that she had already departed. Tomorrow she would give him back his ring, and after the wrench of loss, would go on her way—carefree, at least. Dulcie discovered the car parked in the rounded row near the edge of the park. She crept into the long back seat, drawing the covering to protect her from the breeze, and was soon, despite her impending broken heart, fast asleep. She merely awoke to smudge more comfortably on the cushions, as the car later swung about, propelled by invisible hands, making its way down the long river road. Presently Jack began to whistle softly, then to sing still more softly in a vibrant tenor.

Dulcie blinked her blue eyes. Jack never had owned a tenor voice or any singing voice at all. Jack was not at the wheel. She sat up and as she did so, the driver removed his hat, allowing the breeze to caress his dark hair. Jack's hair was decidedly blonde.

"Mercy!" cried Dulcie; the word sounded more like a hiss than an exclamation.

The driver swung about, losing control of the wheel.

"Well! Of all this—" he began, then stopped to fire a question.

"Who are you?" he asked.

Dulcie believed that she had happened accidentally upon a burglar, as he was about to make away with her brother's car.

"Say," he demanded, "did you get into my car by mistake or is this some kind of a joke?"

The thought of having mistaken a like make of car had not occurred to her; but a hurried surreptitious search of dials and pockets revealed such to be the case. There were certain things always carried in Jack's car—her own little emergency bag, with cap and veil, mother's light dust coat. Moreover, this pocket that Dulcie examined contained a light crimson wool scarf; there were tassels ends to the scarf. Dulcie knew those flaming perfume tassels—this was Mollie Reynolds' property, unmistakably.

"How," she again questioned of the staring young man, "does this scarf happen to be here?"

"Mollie wore it down," he answered briefly. Mollie Miss Reynolds is engaged to me. Was," he corrected himself quickly. "For she won't be, after her silly conduct this evening. Makes a fellow feel cheap to have the girl he intends to marry dance around after that burrah-Dean boy. Got pretty tired of it. Not jealous," he defended. "Just showed me my mistake."

He stopped himself.

"Beg pardon," he said. "I don't know why I'm letting all this out."

Dulcie laughed.

"It was the scarlet scarf," she told him. "Some way those tassels make one think of Mollie. I did make a mistake in the car. I took yours to be my brother's. Now, I am afraid you will have to drive me home. It isn't far. Mother will be waiting."

"I wish," the young man said impulsively, "that it might be far. I would like someone to talk to, someone sympathetic. I've been pretty lonely this evening."

Nimble Dulcie swung into the front seat.

"Well, I am sympathetic, all right," she said as she sat at his side. "You see, I happened to be engaged to Dean Wrayburn. I've been somewhat lonely myself."

When the strangely pleasing young man handed Dulcie out at her father's door, she smiled at him.

"You have forgiven my mistake?" she asked.

The young man laughed.

"That was no mistake," he said decidedly. "You and I just had to meet. I'm coming to take you for another drive tomorrow—if I may."

Between Girls.

"Why get engaged to the hotel clerk, Mabel?"

"Well, he'll be here all summer. You'll have to fall in love every other week."—Louisville Courier-Journal.

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A LINE O' CHEER

By John Kendrick Bangs.

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How It Started

THE first breech-loading rifle, or rather, gun, belonged to Henry VIII of England, who had a matchlock of that type. Henry IV of France invented one for his army, but it was not successful. The breech-loading type languished till the Civil war, which began with muzzle-loaders and ended with breech-loaders, proving again that necessity is the mother of invention. (Copyright)

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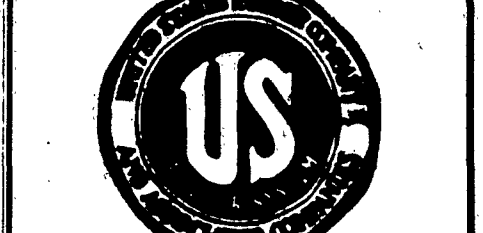
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How It Started

THE British authorities in India, desiring to impress the natives with their omniscience, hit upon the idea of taking the finger prints of everybody. Later the scheme was brought to Scotland Yard, the police headquarters in London. From there it spread till it is now in universal use. (Copyright)

A Long Wait

Father (as he starts to carve)—"By the way, my dear, I've got to attend a bankers' dinner tomorrow. They expect over a hundred. Tommy—Gee! I'd hate to be the youngest where there's that many to be helped."—Boston Transcript.



ULTIMATE OBJECTIVE

Old Mr. Multirox—And so, you are willing to make me happy by becoming my wife? Young Miss Goldfox—Yes, I suppose I'll have to be your wife in order, eventually, to become your widow.