

# THE NEW TUCKED BLOUSES OF TULLE



**R**UE DE LA PAIX and the Place Vendôme report that tulle or wash net blouses are the "dancer's" for summer wear. The famous dressmakers of the French capital insist that this sheer and durable material will be far more popular for the coming season than will hand-embroidered lace and network, which have been worn for so long. Of course, there is a reason why net should be popular; it does not crush as do linen and cotton materials, nor need not be so much ornamented, for it is of itself more or less ornamental, according to the mesh.

These new waists are mostly tucked in groups of three and five—the tucks

may be large or small—and they are always worn with a jabot and a little black band, which is fastened at either the top or bottom of the collar to give a slight amount of color to the complexion of the wearer—as black always does.

One of the many advantages of the new waists is that they may, without much difficulty, be made at home; their cut is entirely simple and net is extremely easy to tuck, for all one need do is to follow the line of the mesh and sew it on with the machine or by hand.

Paris says the work must be done in the latter way. It is best, of course, to reinforce the net so that it will not be too transparent, and when it is substan-

tially tucked it has a certain amount of body.

The jabots worn with these blouses are so arranged that they hide the fastening down the front; a blouse with a pendant collar fastened in the back seems to totally lack raison d'être.

Another advantage of these net waists is that they may be easily dyed to match the color of the suit with which they are worn.

The white blouse with a colored suit has gone out of fashion for the moment, although it will undoubtedly be revived at some not far distant time. Then, too, these waists may be easily washed, which is a great advantage, for such is the

case with the net blouse. Such an innovation will save many laundry bills, and the appearance of the blouse will only be improved by this seeming neglect.

One of the blouses is pleated, the pleats running up and down the front in a straight line across the shoulder and round the neck. The collar is tucked, while the black satin band is tied in a tiny bow just below the inevitable frill. The blouse is made of the selvage of the net itself, which ripples up to the throat, where it is tied in rather a wide bow.

Another waist is tucked in groups of three. A broad jabot covers the

front, and the little band of black satin ribbon ties round the bottom of the collar. These last two waists described are made with long sleeves—the former with two ruffles at the hand, the latter with a turned-back cuff edged with a ruffle. These ruffles must of necessity be straight, not bias material, for the latter is almost impossible to manage.

Another blouse is made in small tucks in groups of five. It fastens down the front and is finished with a double ruffle of the net. A narrow band of velvet ties round the neck and fastens in the front with a little buckle, from which are pendant two ends of the velvet.

## Woman in Calico and in Satin

**I**T IS one thing to get good clothes; it is quite another to wear them well and to keep them good looking.

When material is selected with great discrimination, style chosen with special reference to fitness, dress accepted with an eye to becomingness, when the finished costume comes home—a work of art, a dream—that is not all.

A woman, to be always dainty and well-gowned, has more to do than merely to select, plan, stand for fittings and accomplish all the rest of the strenuous work consequent upon the semi-annual replenishment of her wardrobe.

She has got to care for these clothes, once she has acquired them, and it is a toss-up which woman has the more arduous occupation—the woman with a gown or the woman with a full wardrobe!

The woman with a gown must needs sew daily on her gown; the woman with a full wardrobe finds variety in her daily task, but is none the less arduous and insistent.

So the woman in calico and the woman in satin have just about an equal amount of responsibility, and, if you notice, you will find this holds in other lines besides the clothes line.

### The Proverbial Stitch

"The stitch in time!" How we do hate those little, old, well-worn, never worn out, and eyes. Nothing when we feel that the "cap fits" (another too-personal-to-be-polite saying) our own special head. But we can never get around the truth of them.

Very essential is that proverbial stitch in these days of diaphanous fabrics, narrow, close-fitting garments, transparent yokes and sleeves; for, one thread broken, the damage is little less complete than when a thread is dropped in a silken stocking.

Some one asked me the other day how to keep silk stockings from wearing out. I could think of no way except to keep them in the bureau drawer.

See to your collars. Bent and broken bones will mar the beauty of the most perfect stock. And fresh ruckings? Why, of course; I might treat of those in a story on cleanliness.

See to your hosiery and eyes. Nothing presents a more dejected look than a hankering hook and eye. It has such a reproachful aspect, it, in itself, is perfectly good and anxious to do duty, but its environment makes it impossible.

See to your dress braid. A woman with a frayed dress braid is untidiness personified. If she cannot afford a new one, let her rip the old one off and turn it upside down; if she has already done this, rip it off altogether and go braided. But then the skirt itself will become frayed? Then turn up a new hem. This process may be repeated—just indefinitely, but for a number of times quite within the bounds of modesty.

The petticoat should be an object of special care. It is easy to pin it up, but it will last for longer if you take the "dear old stitch." A silk petticoat discarded the other day had acquired plus approaching fifty-seven varieties.

### As Important as the Needle

The needle is not the only implement required in the making and keeping of clothes. A flatiron is a close second. The flatiron is in constant need of being pressed. The pressing of a skirt requires some skill—but more patience and care.

In the case of a pleated skirt, first baste in place, then press. The first baste in place with fine cotton; coarse thread will leave its imprint after pressing.

When a skirt is put over the padded board, place a chair or small table beneath it to lift the skirt to prevent stretching.

Provide two hot irons—heavy irons are best—and cover the portion to be pressed with a piece of doubled unbleached muslin thoroughly wet.

Do not "iron," but literally "press." Holding the iron over the surface, the iron should not be allowed to remain too long in one place, or it will leave its imprint.

The seams of coats and sleeves may be pressed over a board, which has been evenly padded and covered with muslin.

## SEEN IN THE SHOPS

**P**ONGEE is perhaps the most popular of summer materials, and this is for many good reasons. In the first place, the fabric washes and wears well, and does not become creased as do other silks. It may be used, too, for so many purposes—tailored suits, afternoon dresses, coats and on slacks. Having, we heard all spring, that tussor makes the newest and lightest of summer head-gear?

But, in spite of its popularity, few persons know the difference between domestic and imported pongee—and fewer still know each variety by name. There has been much talk of mirage and tussor, but the connection between them and the quality of each, is quite unknown to the average woman.

All varieties of pongee are supplied by a very narrow, but really they are wider than most other silks. As for quality, color and price, each member of the family deserves its own history.

At first pongee was a very generic term, used to denote an Eastern silk of uneven thread and in the natural, unbleached color; only, but when the manufacture in the West was begun the silk was dyed, and each variety was called by a different name. Now the pongee that is known as pongee is a fabric of even and fine thread. It may be purchased in all colors, and is procurable with a faint, even stripe in self-tone. It is twenty-seven inches in width and costs \$1.15 the yard.

The fabric of natural color usually called pongee is known as shantung. The threads are uneven, although it is called woven. And the material has little luster. It is very cool and much worn in the East, where it is manufactured. Its width is thirty-three inches and its price is \$1.15 the yard.

The next member of the family is tussor—a domestic production, finer of thread than shantung and less uneven. This also comes only in the natural color, and it is quite without luster. It is twenty-six inches wide, and may be bought for 85 cents the yard.

A new material called shantung-tussor has been manufactured for automobile coats and strictly tailored suits. This is thick, dull and very wiry; the thread is even, and it is made only in the natural color. It is also domestic, measures a yard in width and costs \$1.15.

The more dressy pongees are rajah mirage, both domestic and both made in all colors—which accounts for their popularity. The rajah, known as the aristocratic member of the family, is a beautiful fabric, much resembling shantung, but the threads are frequently confused, although the imported silk is never dyed. Rajah is twenty-seven inches wide and costs \$1.15 the yard.

Mirage is a new relation, very lustrous, like nothing so much as changeable silk, for the filling thread is a different shade from the warp. It proves, however, that it is of the pongee family. It is much used for tailored suits, in spite of, or because of, its satiny appearance. Its price is \$1.15 the yard and it measures twenty-four inches.

These finish the real pongees, although there are several cheaper materials, with one silk and one linen or cotton thread. They are pretty, but do not hold their color well. They cost 50 cents the yard and are twenty-four inches wide.

**Note Paper Novelties**

NOVEL stationery is shown in a delicate plaid in pastel shades—daintiest lavender and palest pink, lightest green and most indefinite yellow. They are, of course, made of the usual cambric papers, which are both smooth and

easy to write upon, while the slight plaid or check gives it a touch of individuality.

The prettiest of these papers is a light blue and gray plaid, more on a pin-check order, if one may apply such a term to stationery, and it really is far more attractive than it sounds.

Of course, there is other note paper in only one pastel shade, which is equally attractive, but not so striking in appearance. Great care must be taken when using this paper not to use anything but plain black ink, unless one uses a lavender ink to tone in with the stationery. Imagine a brownish ink on anything except a yellow tinted paper!

**A Silver Watch Holder**

A NEW wrinkle for the toilet table is the watch holder made like a picture frame. It is of sterling silver and the watch fits into the opening, where it is clamped into place, so when the watch is not in use by the lady herself, there is a pretty and useful clock on the dresser.

## Our Letter From Paris

**P**RETTY toilets of diaphanous materials are making their appearance in the morning on the long walks in the Bois, and many are the little novel fashions to be noticed. There is a valois ruff made of soft chiffon tulle or "ninnon de soie"; there are small bunches of velvet pansties or blue hyacinths nestling coyly in the black tulle ruching around the neck, and there are little bunches of bright spots, blossoms which make dark blue morning costumes look attractive and new.

Large cloche-shaped hats of white, dark blue or gray straw are trimmed with pleated linen or wide valenciennes lace, pleated and frilled, and bunches of flowers are scattered about the ruche.

Dresses, hats and of costly materials, with only trimmings of ostrich feathers and ermine.

**Frilling for Collar**

A high feathered collar is always completed by a tiny frilling, which almost covers the much brushed up and waved hair at the nape of the neck.

French women are very chary of wearing jewels. At present only a simple line of pearls around the neck is permissible, or a platinum chain and jeweled pendant. Even in the evening they avoid jewels as much as possible, using only an ornament in the hair.

A peculiar note was recently shown in the selection of a veil, which must match neither the hat nor the dress. In fact, it must be of either spotted or plain tulle, in a quite contrasting color to the rest of the costume.

One costume lately seen was a green cashmere made a la incroyable and trimmed with white soutache. With this was worn a little pierrot ruff of black tulle with a life of green tulle in the middle, just to relieve the black, fastened on the right side, where it was tied with a long-ended black velvet bow. The hat of green straw was raised on the left side with a soft black rosette, and around the crown was a coronal of yellow buttercups.

**Whites Work for Blacks.**

The New Order of Things in South Africa.

Many extraordinary facts regarding the position of the natives in the Transvaal are given in a series of reports just issued by the Transvaal Land Owners' Association.

The reports are made by special commissioners sent out by the association. In one of the writer says:

"It has become quite a common practice for white men to plough land for natives. The latter pay the former so much per acre.

"A decided advance is noticeable among the natives as regards their method of cultivation. In former years most of the land was tilled by women, who used the hoe, practically their only implement of agriculture, whereas at present it is quite common to see the men cultivating with ploughs drawn by either oxen or donkeys."

Another of the commissioners writes: "The rapid strides the natives are making towards civilization and the opportunities they display in endeavoring to learn to read and write have of late become very marked. I regret to have to say that it appears to me that the native children, as regards education, are comparatively advancing more rapidly than the children of the poorer whites in the outlying districts."

"From conversation with the natives,

the fashionable straw hat is higher in the crown than last year's, and narrower as to brim. The latest mode is three inches high, and has a brim of two inches. It is made of straw, and is decorated with feathers, while black hats are trimmed with bright green. In fact, green, black and white are three favorite colors of the moment. Khaki comes next, but it is more used for gowns than for millinery.

The semi-empire style is still popular. The waist line is well defined just below the bust, although the skirt fits closely to the figure.

**MASCULE MODES**

The most popular of men's canes are the very plain sticks, with a self-crook handle and the natural bark of the wood. The great point in their favor is their cheapness. The fancy walking stick, however, has not gone out of fashion. The best liked of these have carved ivory or gold mounts, and the latest creation in canes contains in the fancy handle a receptacle for matches and cigarettes.

The bow shoe is being very much worn, and will be more so as the summer grows older. The broad silk lace is in favor, and should be big as a bow as possible. The most fashionable lace is a colored one, either plaid or sebra-striped, in black and white or other colors. This fashion is copied from women's modes.

The very best hannel or light tweed for present wear is a kind of brown and gray mixture. Most men know the old "pepper and salt" gray tweed. Well, the new suiting is something like that, though the fabric is lighter, and instead of the color being gray, it is brown. Perhaps "sauf" and "mug" would not be a bad description for the new goods. The man who wears a suit like this in a town will like the color, because it shows no dust. Dark brown doeskin gloves go well with this suit.

Talking about gloves reminds me of the change that has come over the fashion in wearing gloves in late years. Some years ago no men ever thought of wearing both gloves at once. To do so was to proclaim that you were a "hazyard" fresh from the backwoods districts. The correct thing was to put on the left glove and carry the other in the same hand. You will not find one man in a hundred wearing his gloves in that way nowadays. Both gloves must be off or on, and the usual plan is to wear both of them.

## Family Meals for a Week

<b>SUNDAY</b> <b>BREAKFAST.</b> Cracked wheat and cream, deviled kidneys, popovers, toast, tea and coffee.	<b>DINNER.</b> Clear soup, with noodles; veal cutlets, quonch, string beans, melons and pears, black coffee.
<b>LUNCHEON.</b> Chicken, baked potatoes, tomato and lettuce salad, crackers and cheese, blackberries and cream, iced tea.	<b>THURSDAY</b> <b>BREAKFAST.</b> Melons, cereal and cream, omelet, with cheese; mince, toast, tea and coffee.
<b>DINNER.</b> Today's soup, pot roast of beef, Swiss chard, young beans, boiled with the tops; peach "surprise," cake, black coffee.	<b>LUNCHEON.</b> Scallop of veal (a left-over), string beans, tomato salad (a left-over), string beans; crackers and cheese, rice pie.
<b>MONDAY</b> <b>BREAKFAST.</b> Milk and cream, dried rack, fried fish, toast, tea and coffee.	<b>DINNER.</b> Cream of corn soup, boiled fowls, with egg sauce; rice croquettes, baked tomatoes, peach shortcake, with brandy coffee.
<b>LUNCHEON.</b> Cold chicken (a left-over), salad of tomatoes (a left-over), broiled tomatoes, hashed and butter (thin), bread and cocoa.	<b>FRIDAY</b> <b>BREAKFAST.</b> Fruit, cereal and cream, tender, stewed potatoes, brown tea and coffee.
<b>DINNER.</b> Cold chicken (a left-over), cold beef, stuffed scallops, green corn, peach shortcake, black coffee.	<b>LUNCHEON.</b> Cold chicken (a left-over), h. toes, hashed and browned potatoes and cottage cheese, with gooseberry tea.
<b>TUESDAY</b> <b>BREAKFAST.</b> Cold cereal and cream, barbecued ham, salad, yeast cake.	<b>DINNER.</b> Cold chicken (a left-over), chicken salad, with mayonnaise (a left-over), paragus, peach ice cream and coffee.
<b>LUNCHEON.</b> Cold beef and mashed potatoes (a left-over), chicken corn fritters (a left-over), tomatoes, peaches and tea.	<b>SATURDAY</b> <b>BREAKFAST.</b> Melons, cereal and cream, baked quick biscuits, toast, tea and coffee.
<b>DINNER.</b> Cold spaghetti soup, lamb's liver and peas, baked, with cream, green beans, baked custards, black coffee.	<b>LUNCHEON.</b> Chowder (a left-over), browned erg and nasturtium salad, tomatoes and cheese, melons and peach slices.
<b>WEDNESDAY</b> <b>BREAKFAST.</b> Cold cereal and cream, bacon and fried corn bread, toast, tea and coffee.	<b>DINNER.</b> Okra and tomato soup, beef's head and baked, squash, onions, tomatoes, black coffee.
<b>LUNCHEON.</b> Cold liver and mushrooms (a left-over), cold chicken (a left-over), cold beef and cream, cold corn bread, toast and fried corn.	