

Mollie May in New York.



My Dear Julia: I went to such a nice informal reception, Thursday evening, given in honor of one of our rising young artists, and I fairly reveled in the artistic atmosphere. Then there was such a gathering of pretty women in new gowns fresh from the hands of the modiste! The pale colors predominated, such as beige and gray, and there were many white cloth gowns which looked extremely chic. All the skirts were long, in fact, they swept the ground, and were profusely trimmed with tucks, ruffles, ribbons and lace. Not a plain skirt was seen and would indeed have seemed out of place. One sweet maiden who poured at a tiny tea table decorated in pale, blue-green had on a charming white organdy gown, which I must describe to you. You could copy it easily in any color and have a most fetching gown. The skirt was laid in tiny box pleats from

the belt to within 14 inches of the hem, where they were allowed to flare, giving generous width around the bottom of the skirt. Two ruchings of the organdy trimmed on both sides with pale blue satin ribbon trimmed the bottom of the skirt on about 10 inches apart. The upper ruche was set on in the line of deep scallops. The waist was laid in pleats to correspond with those on the skirt, and finished off around the shoulders with a tiny fichu of the organdy, edged with the ribbon trimmed ruchings of the same. The tiny elbow sleeves were finished off with a band of ribbon and a smart, perky bow. This gown was very simple but effective, and seemed quite a relief from some of the over-trimmed lace gowns.

What impressed me at once when I entered the rooms was the remarkable variety of sleeves. Long, tight-fitting ones, the short elbow length and then the new bishop sleeve, the forerunner of the full sleeve, which we are told will soon come in style again. This one, sleeve with its tight-fitting upper part and loose, baggy lower sleeve is indeed quite the latest thing and stamps a gown at once as quite up to date.

Of course you are anxious to know what I wore and how my gown compared with the others. I bought a foulard silk early in the year and had such a hard time selecting a color, as the new shades were simply bewildering. However, I chose an o'le-rose background with an indistinct white pattern running through it. The skirt is box pleated (very narrow ones) and trimmed with small ruches of the same material edged with rows of black velvet and white satin ribbon. The waist has such a pretty collar of finely tucked organdy, edged with cream lace, which comes across the shoulders at the back like a sailor collar and fastens at the bust with a black panne velvet knot and ends. The chemisette and collar are of the organdy and lace. The sleeves are very dainty and copied from the latest models; tight-fitting at the top and turning back at the elbow with a tiny cuff of lace to show a full undersleeve of the white organdy with a lace-trimmed cuff striped across with narrow velvet ribbon.

This gown has been wonderfully serviceable for little informal affairs, and soon I shall be able to wear it calling and to the theater. I made a little sketch and enclosed it, as you might like to copy it in a thin gown of some sort. I must come to a close now, but the next time I write you I will tell more of my visit in New York. Lovingly yours, MOLLIE MAY.

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JOEL SMOAKER, Editor *Farmer and Dairyman*, North Yakima, Wash. Subscribed and sworn to before me, this 3d day of January, 1899. JAS. R. COE, County Clerk.

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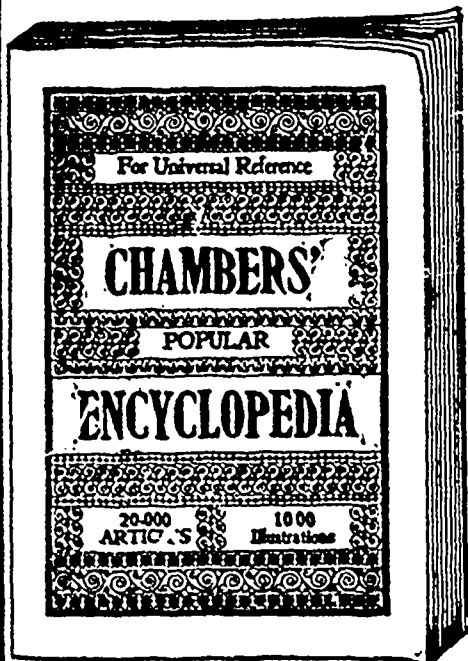
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