

The Latest Fashion Fancies

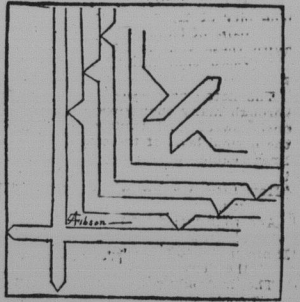


It points, can be adapted in many ways, but will be found especially good worked on the box plait of shirt waists from the shoulder down as far as desired. In No. 1 the work will be found quite simple if the hexagons are worked first, as the dotted lines show; then the other lines, making an elaborate and intricate pattern when finished.

In No. 2 the thread must be carried under the material, making a stitch on the wrong side, and after the outside lines are worked, it will not be at all difficult to finish the pattern.

These bands are suitable also for the ends of bureau scarfs, work bags, sash curtains, or anything one can think of that can be made of the tulle. A beautiful centerpiece and plate doilies can be made by hem stitching and working a simple band all around inside. The centerpiece, having corners like those illustrated worked in two shades of green, one very pale, the other one quite dark. And what more serviceable than a tray cover with such a corner darning in two shades of blue?

Any design is excellent for a work bag when followed out in pale lavender and a medium shade of yellow. For the fringe, ravel out about five inches of the huck, make a fine knot on the wrong side, draw through alternate threads of lavender, yellow and black, about a quarter of an inch apart, cutting it off the length of the other



fringe. Now knot these together in a simple manner, and a desirable and useful bag will be the result. It may have a cord and ribbons to draw it together and is stitched all around on the machine, and it will be as good as new each time it is washed.

After becoming accustomed to the work the most elaborate patterns may be followed, and will usually be found handsome. If the design has a double line, a border can be adapted to this work that has corners and diagonal lines, as for instance the old patterns for cross stitch.

Creme a la Clifton.

One tin of apricots, a quarter of a pound of butter, half a pound of sugar, half a pound of raisins, half a pound of almonds, half a pound of macarons, three-quarters of a pint of thick cream, some vanilla essence, a little apricot yellow, and some crystallized violets. Separate the yolks from the fruit and rub the apricots through the sieve; put the pulp into a basin with the biscuit crumbs, wine and sugar and add enough of the apricot juice to make the mixture of the consistency of porridge. Whip the cream and add two large tablespoonsful of it to the biscuit mixture, pile it on a glass dish in pyramid form, sweeten the rest of the cream with one tablespoonful of sugar and flavor with a few drops of vanilla.

"How know you 'tis a funeral knell?"
"Some fellow slowly rises a bell!"
"But how foretell a wedding?"
"Some other fellow rings a bell!"

I heard the grand cantata,
But failed, alas! to see;
And angel, floating on a scene,
Were hidden quite from me.
Then how I envied Adam!
For 'tis recorded that
When angels to the garden came
Eve wore no Easter hat.

For a scene out of sight
Let a loose man get tight,
But for raising the dance
Let a tight man get loose.

Midsummer weather, even though the season be cool and wet, demands that there shall be thin gowns worn, and ever since the season of two years ago, when the thermometer dressmakers and importers have instituted a fashion that demands the very thinnest of fabrics for summer wear. Those same gowns are this year made up by the dozens for different outfits, for it is no longer possible to get along with one or even two gowns of the kind. There must be any number to choose from, alike only in so far as the materials are thin and that the general design is the same, but most elaborate and most varied in trimming and in general effect, as well as in coloring.

White, all white, is always supremely fashionable, and for the last two or three seasons—that is, including winter and summer—the all-white costume has been considered the smartest that a woman can wear. But even with the all-white fashion is beginning to become tired, and now it would seem as though colored gowns were gradually coming to the front as regards popular favor, and certainly these never have been such exquisite specimens of colored muslins to be seen as this year.

Fad for Hand-Painted Muslin.

Hand-painted, or so beautifully worn as to look like hand-painted, muslins are quite the newest things. Exquisite in coloring and design, made up elaborately, that is, after some elaborate model, some flower like a rose being chosen, and the idea carried out with hat, wrap and gown to match. Again, with garlands or wreaths or bands of roses painted or woven into material, which in itself is of a pale rose color, with ribbons of a darker shade of rose, and the hat made entirely of roses or of muslin and roses.

The fancy for heliotrope and mauve is also seen in this style, for there are gowns on

which are painted lilacs or heliotrope; then the ribbons are on the same coloring, the laces are embroidered with the same flowers in silk of a darker shade, and the hat is always entirely of the flowers or of lace trimmed with them.

From the description these flower gowns may seem to be just a little theatrical. In reality they are artistic and charming without being too conspicuous even where the idea is carried out in red or yellow popples.

The blouses or corn flowers allow for so many different shadings of blue that the woman to whom blue is becoming can look delightfully smart and well groomed, and the woman to whom pink is the more becoming can choose just the right shade to suit her special style of beauty.

The mistake that can be made with these muslins is when no regard is paid as to whether the colors are becoming, and when, consequently, too bright effects are chosen, and ones that make the complexion look sallow, or, by being of too brilliant and youthful a tint, make the wearer look years older than her age.

There is really no excuse for unbecoming colors being chosen, however, as there are so many different designs and so many different shades of color that the elderly woman can find what is suited to her just as well as can a young girl whose fresh brilliancy of complexion can stand anything.

As a rule there are very few small figures or designs on the muslins this season. The figures are rather indefinite ones unless the regular flower design is seen.

There are a number of silk muslins of Persian patterns or of indefinite flower designs, the groundwork of which is blue—a dark blue—but which are made up in red, and the effect thus gained is much richer and really better than when the blue, like the background of the design, is chosen.

There are black muslins with colored fig-

ures that are unusually good, and some very good all black ones with embroidered dots. The greatest objection to all black muslins is that they soon become rusty, but in these days of luxury no gown is worn long enough to become shabby, and the elaborate trimmings of black lace or embroidery or the white lace—for that is now used with black a great deal—rather help to hide any defect that comes after the gown is worn a few times.

All these flowered muslins are in themselves so elaborate that they really do not require as much trimming as the plain ones. A favorite style of trimming is the shirring and puffing that is put on to form a princess yoke; again at the top of the sleeves and a flounce around the bottom of the skirt, finished with a narrow ruching of the muslin. With such a gown as this no lace is required at all, and yet, if so desired, where the shirring of the muslin are used, lace can be substituted.

There are exquisite shadings and combinations in purple, for purple is becoming more and more fashionable again and both the dark and light shades are used, while a charming effect is gained by using the black and white muslin either over pale blue or pale mauve and then having ribbons for belt and collar, or wherever ribbons are used, to match the lining.

All these hundred and one devices are necessary, as can easily be understood, in order to make a difference in the appearance of the muslin gown.

Such gowns are, if possible, more beautiful than they ever have been. The cost is not being considered, the lace chosen are of the most beautiful quality. The style in the princess or the flounced skirt and a high-necked blouse waist is exceedingly simple in itself and the beauty of the gown of course consists in the cut and fit and the hang of the skirt. The flounced skirts are be-

coming to some people—not to everyone—and the waist to be in keeping with the skirt should be trimmed with a flou which, like the flounced skirt, of course makes the figure seem shorter, so that a tall, slender woman really looks best in this style of gown.

Embroidered muslins gowns are marvels of fine workmanship and of sheer material and are exquisitely smart. The plain of the frock is always simple, so that the beauty of the material can be best displayed. A skirt that fits close around the hips but flares around the feet, with the embroidery down the front breadth and around the foot of the skirt and on the front of the waist and sleeves is a favorite design. But again the flounced skirt is seen and the flou is trimmed with embroidered ruffles instead of lace with a yoke above the flou, also of the embroidery, and is as cool and picturesque and attractive a frock as can well be imagined.

Sashes of Flowered Ribbons.

Old-fashioned looking ribbons with flower designs are made into belt and sash ends to wear with these gowns, and the narrow vel-

vet or satin ribbon is fastened with a buckle in front. When the black velvet ribbon is used there are little straps of the black velvet occasionally used to hold the sleeves together, the straps with the ends slipped through small fancy buckles. Pale blue velvet and the rose pink velvet is sometimes used for this purpose, and then the hat made of lace and muslin to match the gown has the same velvet ribbon trimming and also flowers of the same shade, for everything must needs match in order to be fashionable.

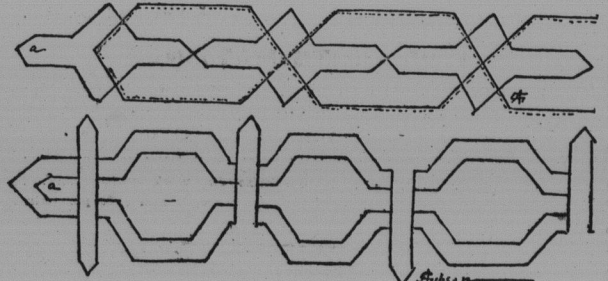
Plain colored batistes trimmed with white lace are very fashionable again this year, those of tan—a very light shade of tan—or pale yellow being exceedingly smart. All or pale yellow being exceedingly smart. All muslin frocks are made or should be made of a silk foundation, and between the silk foundation and the outer skirt must needs be an inner skirt of lawn or book muslin finished around the foot with many dounces and ruffles of lace, so as to give it the fluffy full appearance thought so desirable in all gowns at present.

A. T. ASHMORE.

Darned Shirt Waists are Fashionable.

In the old days, when our grandmothers, or even our mothers, were young, darning meat either ruins in gowns to be neatly drawn together or stockings to be mended. But now darning is a pastime, an art, an accomplishment, if you will; but one need not be possessed of a patient mind or even an artistic soul to make for herself one of the new darned waists now shown in the shops. Shirt waists are the most elab-

ors. Dark blue and red are the best colors if the article is to go to the laundry often, but there are many beautiful combinations which will stand an ordinary amount of washing very well. The effect of an "old bleach" waist, with cuff bands, stripe down box plait in front, and stocks, darned in turquoise blue and black, is very good. As the two threads are darned in at the same time, it is sometimes the blue and sometimes the



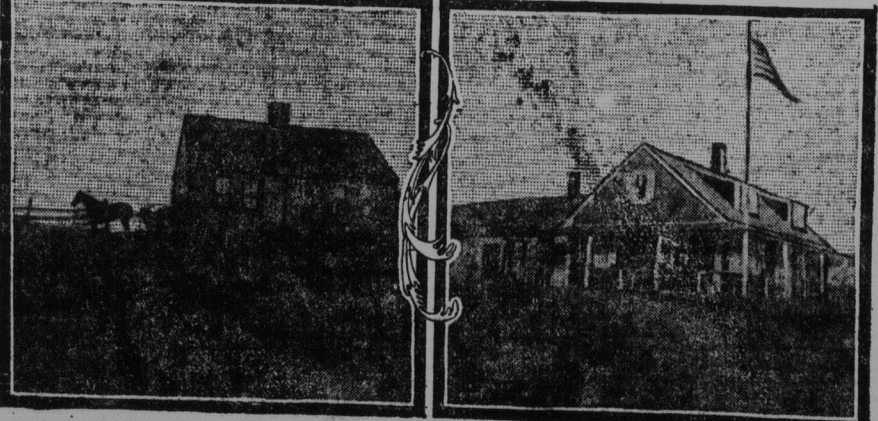
orate of the many pretty things made of this curious old-fashioned huck toweling. The material is bought by the yard at any linen store, and costs from twenty-five to fifty cents a yard, according to the quality and width. The best for the work is quite coarse, and as the loops or threads through which the pattern is worked are large and loose the work will be found not at all trying to the eyes. A rather large eyed needle is used, and must be threaded with two threads of working cotton of different col-

black which shows the most. Pale blue and dark blue, light green and black, dark blue and green, pink and black are all good color schemes, and if something very extra is wished three threads—black, light blue and shrimp pink—are very rich, all three being worked in at once.

The work is actually darned through the loose threads, the color all being on the surface, and not a single stitch should show on the wrong side unless there is an open space to be left between two lines, in which



Converting A Mere Shelter Into A Home.



More than a hundred years ago a frugal farmer put up for himself a small and simple but substantial shelter. Its shingled exterior bore the brunt of wintry winds for a century, growing more silvery each year and blending in with the landscape a little more perfectly. In front a green field sloped down to the borders of a dreamy woodland lake.

A man with eye to possibilities bought the old place and converted it into a delightful home.

The old shingles were treated first to a coat of fish oil and then to a coat of verdant green stain. Outside shutters, supplied at small cost, window sashes and casements were painted with white enamel paint. A rear extension provided for a kitchen and woodshed, and a piazza twelve feet wide with white birch posts and rails, the bark being left on, was built all around the house. The piazza had a roof of shaks, the bark side

to the weather.

The house was reshingled to make it storm-proof, and two windows were cut in it, of corner pattern, with wide window benches for boxes with growing vines. These windows let a flood of light into two guest chambers. Of the three rooms in the old house down stairs the two in front were papered and the floors scraped and painted. All the upper woodwork was painted in across the house, when stripped of its grimy ceiling, disclosed huge roughly hewn beams, which were painted. From the many old fences on our domain bowlders were gathered and made into an immense open fire-place in this living-room, and when the ruddy glow of the logs throws its gleams and lightens up by spells the deep red papering of the walls and green painted floor, almost covered with rough deer skins, it

makes a delightful picture. Old furniture was bought at country auctions and brought home, scraped and treated to a coat of white paint. Chicks cushions made a charming addition to our interior furnishings.

A wellhouse on the front lawn of natural unbarbed white birch, with deep wide seats and cool, rocky embasures, is an ideal place on a summer afternoon when one feels "booky." There is a roomy horse block, with winding stair and rail, of white birch, with an old-fashioned lantern, which, lighted at night, is seen for miles, and just behind this a low, old-fashioned porch, with trailing vines, where each day meals are eaten under the green awning of flowering vines.

Over the green awning winding roads and flower beds are laid out, and every day something is done to make a charming, homelike place, far from the haunts of men and the city's whirl.