

FOR THE HOME DRESSMAKER

School Aprons For Tiny Tots

DO YOU remember when you started school with a little red-and-blue checked apron, tied with bows over your shoulders and reaching to the very bottom of your abbreviated skirt? For a long time school children have not known the joys of these aprons, but now they are coming again, and you may make them for your little daughters even prettier—if that be possible—than the ones you wore yourself.

These models are straight from Paris, so, of course, the hallmark of art is upon them. The little aprons should be worked by hand if they are made of such materials as fine linen, lawn or batiste; machine stitching seems to spoil their delicateness. They make the prettiest of work for mid-August days, easily taken up at odd moments.

They are not all white by any means; natural-colored pongee and linen are seen, with bright handings of blue and scarlet, or white embroidered in gay peasant shades, or rose and light blue batiste for afternoon wear over the little Mungie frock.

The straight little apron first to the left is of this rose-colored batiste, with a ruffling of narrow valenciennes edging. The little knots at the side by which it is fastened are new and attractive. The

braided in a scarlet design with a white V-necked apron of dark blue linen, with white braided trimming in ornamental lines and curves.

Very "schooly" indeed is the fourth model, a light blue gingham, with handings of checked blue and white and a simply gathered round neck. Even aprons, you see, have the kimono sleeves, however much abbreviated.

Here is all-white at last. Lawn, to be more precise, with the little diamond-shaped reverse hand embroidered in the same and edged with lace or with lawn ruffling.

The two girls at the end show the front and back of the same apron, a useful and original model. It is equally good in sheer or heavy material, and has the added advantage of ironing easily, a blessing for which every mother will be grateful. The model shown here is in light blue linen—too light, however—scalloped and finished with buttonhole stitch in a darker shade. The straps cross in back and fasten at the shoulders with a big pearl button. The coin dots are worked in over-and-over stitch.



bound neck gives the apron a pretty shield shape.

Very useful is the all-over natural-colored linen apron of the small maiden standing next. It covers completely the most delicate dress and keeps it from wear and tear on strenuous occasions. The handings at neck and sleeve cuffs and at the sides and bottom are of

So here are half a dozen dainty aprons, each more charming than its neighbor, and all quite easy to make. It is all right to talk about wearing such dresses to school, but laundry becomes a burden and an expense when two or three healthy children are contributing to it at once, and thus the school apron is the solution of a serious difficulty.

Hats for Lingerie Gowns

LACE hats this season are of only two sorts—broderie anglaise or French valenciennes. It is hard to say which is prettier and more filmy for wear with lingerie gowns.

The broderie anglaise hats are usually covered over color, navy-blue silk, for instance, or a deep shade of golden brown. Often the embroidery is made into stiff, many-looped rosettes and piped with the color. Or the hat is trimmed in flowers that somehow match the lining, primrose with yellow silk or thin silk peonies with crimson.

The valenciennes hat is made over a wire frame in a flaring model, and usually has a high crown covered with silk or rice-paper flowers (this latter the latest Parisian fancy). Usually the lining and flowers are in the very palest shade of lavender or pink or green, just a suggestion of color that next to

any other color would seem white. The whole hat looks as if a breeze might blow it away, but it becomes even more ethereal when combined with the lightest of lawn and lace gowns and a parasol of sheer ruffled silk in the same pale tint, with a long handle of carved ivory.

Detachable Hatpins

THE solution of the problem as to the length of the hatpin has finally been found. An English jeweler has devised a hatpin set, consisting of three pins, of varying lengths, and eight heads, each of a different color of mother-of-pearl or glass, so that all sizes and shapes of hats can be suited.

This idea is a splendid one, and one can foresee its popularity.

HOW BLACK IS USED ON COLLARETTES



COLLARETTES, with their endless promises of changing the appearance of any blouses with which they are worn, are shown now with a few innovations. They are decidedly different from the frills of lace, linen and embroidery of early summer, for in the great wave of black satin that has swept over Parisian modes the

collarettas have come under the influence and show in fascinating variety the touch of black.

On the round flat model at the left, a band of black satin is used for the

straight foundation upon which lace insertion is placed, the ends at the front rounded, and separated enough to show the black in delightful contrast. A frill of wide lace is attached to the edge.

The pointed shape shows a little more black. Here the foundation is circular, with a modified line at the front. Valenciennes edges the top, and the insertion and edging define the lower line. If you wish, you can introduce coin dots in quick, long stitches.

Black satin is used to cover button molds, from under which tiny bows peep out toward each side. Three of

these form rows on each edge of the square tab of allover lace. The circular collar top is edged with a ruffle of lace that also drops down on each side of the central tab. Little model there are square tabs of linen edged with lace insertion and edging and attached to the upper line of a circular piece of velvet. This band is fastened at the back beneath the fourth tab.

The deeper yoke shows a slot arrangement of ribbon on the heavy linen underpiece. Lace is the top decoration, and the eyelets are placed in pairs, allowing the black to appear in long lines on the upper edge. The satin is threaded halfway and continued the remainder of the way after the collar is adjusted. The ends are tied in a stiff bow in front.

The last model is simple and effective.

Black satin is used for the top of the frill that encircles the neck. Black silk stitching joins fine lace to plain net and two tiny crocheted buttons fasten the collarette at the back.

If the collarette model be unbecomingly short, it may be made into a collar of net made of groups of pin-tucks. The result will give a charming finish for any blouse.

A Bride's Tact.

Tact is never more needed than by a woman who marries and goes at once to live among old friends or her husband's kind that, always having known him, call him by his first name. There is a certain atmosphere of proprietorship, frequently among the women, none the less irritating sometimes to his wife because it is unconscious on their part, and a

spontaneous expression of friendliness. A woman who causes her husband to lose his old friends when she lives among them does a very stupid thing, because she is not liked by them, and she can't be. It is not that she is not liked, but she is not liked because she is not liked by them, and she can't be. It is not that she is not liked, but she is not liked because she is not liked by them, and she can't be.

A woman who causes her husband to lose his old friends when she lives among them does a very stupid thing, because she is not liked by them, and she can't be. It is not that she is not liked, but she is not liked because she is not liked by them, and she can't be.

against her, and all she needs do is to fix the friendliness with which their overtures are filled.

The tactless acts a bride can commit in the first year of married life, but the wisest way is to accept and conform to it. The old is past, and though she need never forget it and may still have much which is dear and helpful, the daily interests must be those which she has established herself, and if she does not really feel them she must pretend at least. This may seem a hard habit that later will make for her happiness.

ROSANNA SCHUYLER.

what they have which is vital.

It is this very fact of exclusion of so many old names and interests which makes the majority of young married women so lonely in the first year of married life, but the wisest way is to accept and conform to it. The old is past, and though she need never forget it and may still have much which is dear and helpful, the daily interests must be those which she has established herself, and if she does not really feel them she must pretend at least. This may seem a hard habit that later will make for her happiness.

Molasses Cookies.

Put into a bowl one and one-third cups molasses, one cup brown sugar, one cup sour milk, in which a heaping teaspoonful soda has been dissolved. Add one teaspoonful vinegar and stir until the soda has stopped "purring." Now add one cup melted shortening, one beaten egg, one tablespoonful each cinnamon and ginger and a saltspoonful salt. Mix, add flour enough to make a soft dough as can be rolled out, cut in thick cookies and bake in a quick oven.

Stewed Figs and Rhubarb.

Wash two bunches rhubarb and cut into inch pieces without peeling. Put into the double boiler with a cupful sugar and four or five figs cut in inch pieces. Put on the cover and cook over hot water until the rhubarb is tender and the sirup rich and jelly like in consistency. Raisins are nice cooked in the same way with rhubarb. If preferred, and you are to have a hot oven anyway, put the rhubarb and figs or raisins in a bowl, cover closely and bake in the oven until jellied.

Notes of the Latest Paris Fashions

PARIS, AUG. 11.

DO NOT forget the touch of black. If you cannot introduce it on your frock, tie a piece of velvet ribbon around the neck and, if your purse will allow, clasp jeweled slides over the band. You must have it. Parisiennes know its beauty, and for an inexpensive touch it is certainly commendable.

And here we are back to the "toes" days; only fair woman is donning it just because she wishes. A loose wrap for afternoon wear is of satin, crepe de chine or voile de nylon, and is tied around the waist with a heavy cord. Bathrobe, did you say? Well, maybe, but there are some very beautiful models in unusual colors and with gorgeous trimmings that come under this class.

Two-toned plumes and enormous pink poppies trim the large flat hats that are the latest.

Can you imagine the charm of an immense black velvet shape, faced with ruffles of white lace or tulle? A wreath of white and black daisies trimmed the crown. With this was worn a black satin manteau, with a sailor collar and huge revers of white moire. This is effective as trimming on blue satin wrap; its rival is black velvet, used principally on chiffon manteaux.

Heels are to be lower.

Black satin tailormades are very stylish.

In materials, pied de poule, is one of the newest.

Among the newest hats are very low, broad affairs.

The plaited frill holds its vogue wonderfully well.

Jet for buttons is not quite as popular as last year.

The colonel's plume is more than ever worn on small hats. Shaded automobile veils are among the novelties of the hour.

Yellow is one of the favorite colors as the summer advances.

Lace and plain linen turnovers will be worn on stocks of silk.

Patent leather belts fith enameled or jeweled buckles are in the lead.

Eyebelt and open-work designs are seen in embroidered, laundered turnover collars.

French gowns are finished with large round collars of hand-embroidered batiste.

The combination of contrasting materials is still a fashion greatly in favor.

Turbans are rising in height and also showing the narrow effect at the crown apex.

New and fetching are bags and belts of cretonne incrustated with fine white soutache.

Often the distinctive touch of the evening gown is the one rose worn on the corsage.

Scarf silk, with deep double border, is the popular gauzy material for evening gowns.

The opinion is universal that the Dutch collar effects will predominate throughout the summer.

It is quite smart to have one's belt, pump and handbag of the same material, whether leather or velvet.

One of the newest curtains is made of green linen applied with a heavy patterned copper-colored chintz lace.

Small hats of seakink, bell-shaped, with a small brim and military turbans, are to be much in vogue this fall.

Ribbon girdles of satin taffeta and moire are seen on street and fancy gowns that have just arrived from Paris.

Hoods are seen on many of the hand-embroidered capes. These are often finished with a tassel more or less elaborate.

Gilt buttons, which have been exceedingly popular on the colored tub dresses this summer, will be used on the fall gowns.

Fantasies in plumage grow more and more eccentric, enormous coin spots, stripes, plaids and iridescent coloring being displayed.

This year's vogue is the white parasol, not matching the small accessories such as stockings, belts and hats, as it did last year.

The liking for bits of cretonne, judiciously introduced as trimming, has never been quenched. Every season, and then it reappears, but now its popularity is seriously threatened by the Persian printed designs.

For skirt trimming nothing is better than wide folds of the same material, or satin of the same color used in folds. These are untrimmed.

Some of the most attractive of the gold or silver embroidered shoulder scarfs or shawls have richly knotted fringes of silk shoe strings.

The new sackcloth material is an imitation of coarse packing canvas. And yet it is really an expensive fabric. It is a mixture of silk and wool.

An effective theater or informal dinner gown is of chambray blue and pink taffetas. The skirt is made with the tunic banded in over a slightly full skirt.

There is a disposition again to use small buttons in an ornamental way, and the return of old-fashioned heads is among the possibilities of fall.

Exceedingly handsome necklaces and chains are those of coral and silver beads in combination. Usually three or five coral beads are used to one of silver.

Quaint diaphanous capes, slightly embroidered, are seen on evening dresses, will be much used this summer, thus harmonizing with the general fashion of transparencies.

Heaver is to have a great season in millinery. Soft, rather absurd, but such as velvet, Persian satin, broadened with metallic ribbons or silks, will prove most elegant in style.

Delicious little neckties are of bias satin or velvet, the ends ornamented with bunches of tiny taffeta roses and leaves, while a similar knot holds the tie together at the throat.

One-piece gowns on the street and for evening, will always be prominent during the coming season, made of broadcloth.

The banded skirt, if the band is drawn in too tightly, rather absurd, but such as well proportioned, it is become a welcome novelty, where novelty is most sought in skirt design.

It is not likely that the Persian craze will wane before the autumn, as the fall will be clothed with narrow black or white stripes. Others are of changeable taffeta or moire, and still others are in brilliant plaid patterns.

Several seasons have accustomed us to coats of lace and net, but printed or attractive, though a coat of white or rancid, printed with bouquets of pink roses, looks well over a lingerie gown.

Ribbons for collars are Persian patterned with a woven design in gold or silver, white satin stripes. Others are of changeable taffeta or moire, and still others are in brilliant plaid patterns.

The most alluring ribbons, wired along one or both edges, so as to be easily slipped into loops or bows, for hats or collars, are shown in the shops. The wire edged ribbon is a thoroughly practical help in quick millinery.

Narrow pleatings of tulle make a most attractive finish to the collarless blouse or simple house dress. Similar pleatings, turned up and caught with a few invisible stitches, are the finish to sleeves which reach just below or above the elbow, as one's fancy dictates.

A LITTLE TALK ON THE WORD "CHIC"

EVERY now and then you see the query, "What is chic? What does it mean? How can I become chic?"

The word is French, not only a word but a way of life. Its idea is French, for, without doubt, what the French would consider "chic" would not be our conception of it at all. Although the word is used a great deal among the English speaking as well as the French, the English-speaking people, at least what I would call the American people, know little of the word. The reason for this is that they have a dozen and one words that express their thoughts far more intelligently to themselves and those to whom they are talking than the word "chic." Our pet words are "stunning," "tobby," "splendid style," "well groomed," even the slang expression "lick" or "tip-top." There is hardly a word mentioned but what, to be desired, man fill all the requisites for the word "chic" as understood by the French.

The word is really an embodiment of everything that goes to make the general appearance perfect to the eye, cleanliness heading the list. Without that, a good result cannot be obtained. Of course, bear in mind that, to have a well-groomed air cannot be accomplished in a day or a month. It takes great thought and much determination. You must keep on every day, each day that is passed bringing you nearer the goal.

Next, study yourself, your face, your physique, your lines, your pose, your walk above all, and your voice. Remember that you are practically a piece of machinery, and to be in smooth running condition every part must be in perfect order. Take, for instance, your hair. Never mind the style. Wear it in the way that is becoming to you, not that which suits some one else. And above all, avoid excess. Next take your complexion. If you follow the first requisite, together with wholesome food, plenty of fruit and vegetables, fresh air and sleep, you will be repaid for your pains.

Study your walk. If you find that you rock your hips, take exercises that will put the muscles of your hips under your control. They are not hard, but simply require perseverance.

Pay particular attention to your coiffure, as this garment has much to do in the way of making or marring a costume. Your feet also demand much attention, although I am glad to say that the girls of late are taking unusually good care of their feet and how they look. Keep it up, for you can't believe how a shoe will add or detract. Always bear in mind that it is the little things that count; for instance, the shoes and corset (already mentioned), your gloves, your neckwear, your belts

your veils, the way you put on your hat and a dozen little, trifling things all help to define the word "chic."

Don't try to fool yourself that because you have a bunch of lilies-of-the-valley, with an orchid in the center, pinned on the front of your coat the world in general is going to forget that your shoes in all probability need a shine or that you are walking lopsided. There are some people in the world who can take you in in a glance. Women are more prone to detail; men take as a whole. Lots of things that might pass muster with a man would be sniffed at by a woman, and the other way round. There are lots of men that would not walk on the street with a girl that was dressed like a billposter, yet some women would no doubt rave over her costume and spend the rest of the day figuring and wondering how they could duplicate it, or at least imitate it. So, don't always go by what you often see accepted as good style.

Always strive for individuality, but never eccentricity. Always let simplicity be the keynote of your wardrobe. A hat, even if it is only a plain sailor, can be worn in such a way that it is a delight to the eye. A well-fitting coat and a trim, neat skirt and well-shaped feet are all in harmony with one another. Never get it into your head that to be all these things you must squander money and have the income of a millionaire. By no means. A 10-cent material, if made up on good lines and to fit and hang well, can make a girl look just as attractive as a costume turned out by Paquin. It is not so much the quality of your clothes; it is the way you put them on; it is yourself, your own personality. Haven't you often seen a girl wearing a shirt-waist and skirt, and I have expressed the wish that you could look like her? If you cannot sew, learn how. It does not cost a frightful lot to take up, and there is no girl, rich or poor, who shouldn't know something about making her own clothes. Even if you do not care to make all your own clothes, just think of what you could accomplish and save by adding an occasional shirtwaist to your wardrobe, possibly handmade at that, or some dainty pieces of underwear, which, if purchased in the stores, would cost quite a little penny. All these little things help to add to that little account toward the word "chic."

Train your eyes to notice details, especially among your well-dressed folk. Take note of the little touches and adjustments they give to their clothes, for they, as a whole, keep themselves pretty much in the front rank in the matter of styles and, indeed, in many cases govern it.

I cannot say any more, for I candidly think I have said enough—at least for the present.

Silk Coats

LONG, to cover entirely the frock beneath, or quietly short and forming a part of the gown with which they are worn, the summer coats of silk are crying for the American woman's favor. They have enjoyed the sanction of the French for several weeks, and are being exploited here with much promise of a successful adoption. The silk jacket built on eon lines is approved by designers over here. The Russian "coatees," with poplins and ornamental belts, and the picturesque director models, with big, soft revers or shoulder capes, are also making progress in the fashionable field. Little wraps of soft fringed silk, that are enlarged scarfs, so to speak, are also approved of by our importers.

Black satin coats trimmed with gold or silver cord hint of the days of Louis XV, while silk wraps that reflect oriental splendor in their Japanese coverings and lines are the favorites for evening.

So if you have a silk remnant that is swelling you, just make it for a summer coat, and you will be in line with Paris and ahead of many Americans.

Cretonne Table Set

NOTHING is lovelier than the polished dining-room table without forming a part of the gown with which they are worn, the summer coats of silk are crying for the American woman's favor. They have enjoyed the sanction of the French for several weeks, and are being exploited here with much promise of a successful adoption. The silk jacket built on eon lines is approved by designers over here. The Russian "coatees," with poplins and ornamental belts, and the picturesque director models, with big, soft revers or shoulder capes, are also making progress in the fashionable field. Little wraps of soft fringed silk, that are enlarged scarfs, so to speak, are also approved of by our importers.

Black satin coats trimmed with gold or silver cord hint of the days of Louis XV, while silk wraps that reflect oriental splendor in their Japanese coverings and lines are the favorites for evening.

So if you have a silk remnant that is swelling you, just make it for a summer coat, and you will be in line with Paris and ahead of many Americans.

Black and white striped mousseline has been shown by Eschoff-David in many little frocks that are decidedly chic. The waist line is quite high, and a cord of black and white silk is the only suggestion of a girde.

Lingerie gowns are worn over pale deep collars at the back and revers in front.

The newest hair ornament is a string of brilliant boue over the hair in ribbon form. Pearls on black tulle is also used.

Hats are all ready for it, and so are the neck scarfs and shawls; so be prepared, and don't alter last summer's dresses too precipitately.

The Return of the Empire

WAIST lines were up and now they are down; but with imperishable exuberance they are going up again. Thus runs the latest report from Paris, the Wall street of fashion. In other words, the empire styles are returning, and those of us who still have our high-waisted gowns of last year would better bide our time and wait for their return to favor.

This return is presaged in a thousand ways by very short jackets with coat suits at the Paris races, by the boldness of color from their skirts, by the high girdles caught almost under the arms, and the full, long skirts that come from these girdles, the fashionable frill itself, which is going to be shorter, until it is becoming the actual empire mode.

Some of the more daring styles already show gowns in the typical

Molasses Cookies.

Put into a bowl one and one-third cups molasses, one cup brown sugar, one cup sour milk, in which a heaping teaspoonful soda has been dissolved. Add one teaspoonful vinegar and stir until the soda has stopped "purring." Now add one cup melted shortening, one beaten egg, one tablespoonful each cinnamon and ginger and a saltspoonful salt. Mix, add flour enough to make a soft dough as can be rolled out, cut in thick cookies and bake in a quick oven.

Stewed Figs and Rhubarb.

Wash two bunches rhubarb and cut into inch pieces without peeling. Put into the double boiler with a cupful sugar and four or five figs cut in inch pieces. Put on the cover and cook over hot water until the rhubarb is tender and the sirup rich and jelly like in consistency. Raisins are nice cooked in the same way with rhubarb. If preferred, and you are to have a hot oven anyway, put the rhubarb and figs or raisins in a bowl, cover closely and bake in the oven until jellied.