

FADS AND FANCIES OF FASHION SUMMER FASHIONS are FASCINATING

VERILY are fashions all things to all people just now. One sees the same idea made wonderfully beautiful on the one hand and utterly travestied on the other. We are having such an unusual opportunity both in the way of designs and colors, that it should be easy for all women to be becomingly dressed, but with some curious inability to see herself in the true light, the average woman is exceedingly apt to select what looks well on her friend and forget entirely that while the friend is tall and svelte of figure, she herself is short and rotund.

Short skirts unquestionably are fashionably, but that is no reason that the woman of shortest stature and greatest breadth need exaggerate the tendency. There never was a season of greater charm, when its essential features were easier adapted to the individual, but it also is one that can be exaggerated and made utterly absurd. We are to wear many flounces a great many frills and scallops are in evidence everywhere and all sorts of quaint, pretty effects, but let us hope that every Dressmaking Salon will be lined with mirrors, when the process of selecting is under way. Extreme styles really belong to the few and they are wise and appropriate only for the woman who can afford to wear a costume a few times and then throw it aside, for everything that is extreme is marked in effect and whatever is exaggerated, is readily recognized and soon grows wearisome and the wise selection for the woman of moderate means is the medium of any fashion whatever it may be. If skirts are wide, she will never choose the widest if they are narrow, she will avoid the narrowest and so on, but say what we may in contravention, there is a certain tendency in the feminine mind that might be called sheeplike and a great number go blindly after the leader, let that leader go as far astray as she may. Up-to-date designs always can be found in the reliable houses and what is better, good designs are offered by the good dealers. We must grow away from the notion that the label, of necessity, means desirability, if we ever are to be really well-dressed. It is the woman who adapts the fashions to herself, not she who strives to adapt herself to the fashions, who achieves distinction in matters of dress and this season with

its quaint effects, infinite charm, seems to cry out insistently for reiteration of that fact, since it is so easy to be well dressed on the one hand and also so easy to make a mistake in choice.

For afternoon occasions, visits, tea dances and the like, silk suits are promised great favor and the suits of faille of taffeta and of poplin are fascinating in the extreme. A great many shades of blue are being shown and the sand tones, grays and tans are marvellously lovely. Taffeta suits apparently have a tendency toward the circular skirts and soft full jackets. The skirts frequently are finished with wide bias folds edged either with a little cord or a piping finishing the upper edge. The coats are very becoming, very attractive, short and jaunty and for the most part, longer at the back than at the front. Faille and poplin will be the favorites undoubtedly. In the darker shades, they are made quite simple for comparatively useful suits; in the light shades, they are very dressy, very beautiful. There is a notable tendency toward sleeveless effects, toward boleros and Eton-like jackets, with bound or otherwise finished armholes, while sleeves are sewed to the lining or gump beneath. Best effects are obtained, however, when the sleeves match the jackets, for except on a very youthful figure, the contrasting sleeves are seldom becoming, unless the gown is one that allows of lace, net or soft chiffon.

A very beautiful visiting costume is made of faille in sand-color and the skirt is soft and full, gathered at its upper edge, but laid in a plait at each side of the front to give the panel suggestion. It is finished only with a cord at the lower edge. The little coat is a bolero with slightly elongated back and without sleeves and on each front, it shows embroidery in a single design. The sleeves are of the same silk, however, long and flaring over the hands, while the fronts of the blouse are of white Georgette crepe overlaid with lace that exactly matches the faille in color. There are bits of gold found in the girdle that gives brilliancy. Later we will wear a great deal of pongee and the pongees are shown in new and most interesting weaves. The dyed pongee will be used as a matter of course, but undoubtedly the natural color is to be given choice and some of the first new crêpes and new poplins are exceed-

ingly rich and exceedingly handsome, but they make really ideal suits for the late Spring and early summer; for the earlier season, faille, taffeta and the poplin already mentioned will be given the preference with gabardine, broadcloth, serge, covert cloth and a great many little checked suitings, for costumes of the more useful sort. Black and white checks are having great vogue and are, many of them treated with rare success. Brown and white and brown and tan color are pretty too and fashionable and there are a great many blues that make a charming effect, but the black and white may be said to be given first choice. For the smart suit that can be worn for visiting and also for shopping and more prosaic use, the check suitings, covert cloth and the gabardine suitings are made with full, circular skirts and belted coats that are smart in the extreme and among them are to be found so many models that it is quite simple and easy to adapt one or the other to every figure.

As has been mentioned in previous letters, there is a notable tendency toward the use of embroidery, scallops self trimmings and finishes of all such sorts and they are very handsome; narrow fringes are being employed too and what is known as "Tom Thumb," is one inch fringe of wool and it is to be seen edging the tunics and coats of street costumes, while the silk fringe is employed for similar purposes on the indoor gowns. A suit of dull, blue wool poplin is for example, made with moderately wide skirt and with very full, long tunic and with belted coat that falls just about to the hip line. The skirt, the tunic and the coat are all cut in big scallops and the scallops are edged with wool fringe of exactly matching color. Bound scallops and bound edges meet one at almost every turn. A charming dinner gown is made of lace flouncing showing sand-color background with threads of white forming the pattern; the foundation skirt is of antique blue taffeta and it is veiled with a full gathered skirt of net that is bound with the taffeta and there is a third skirt of lace, gathered, to be soft and full. The bodice is very quaint and what is known as "old-fashioned" and it is made entirely of the taffeta, with square neck and bound edges takes the form of a plain, little coat.

FASHIONS and fabrics both are fascinating this season. In spite of the fact that we started out with some apprehension as to what effect the war might have upon the supply of fabrics and the supply of designs, the season has proven to be one of exceptional fascination and of infinite charm. We made something of a sudden jump from narrow skirts to very wide ones, but already there is a tendency toward moderation and the really smart costume is the one that shows extremely becoming and graceful lines. The suggestions that

are made in the picture are all good and it will be noted that there is a certain picturesque element to be found which is perhaps peculiarly apparent in the costumes for the little boys and little girls. The Empire gown that is shown on one woman's figure makes an excellent example of what is admirable both for street and for indoor wear. It is what might be called "Empire Princesse," for the body portion and skirt are joined to make one piece and while there is the high waist line to suggest the Empire period, there is also a wide and flaring

skirt. In the picture, the material is linen banded with embroidery and it is exceedingly handsome, but it would be easy to copy this gown in gabardine for a more useful costume, or in taffeta, poplin and in many another material, always varying the trimming to suit the fabric. On the silk, velvet ribbon is being extensively used and often in place of straight



THE REVIVED SHIRT WAIST—HOW TO MAKE IT

THE simple, untrimmed, plain blouse that is really the shirt waist has returned to favor and is one of the most fashionable garments for the Spring and Summer. It is really not at all difficult to make, yet for so many seasons we have been wearing the fancy blouse that the art of making the simpler one has largely fallen into disuse.



8500 A Good Tailored Shirt.

This model is one of the best; it gives the high neck finish that makes an important feature of prevailing fashions and gives the long sleeves with the new turned-over cuffs, while at the same time, these sleeves can be cut off and made shorter for real warm weather. The collar is of the turned-over sort and the band beneath is full length, but the over-portion can be either cut full length, with the ends meeting at the front, or a little shorter to allow of adjusting a ribbon or some similar finish over the neck band and over the ends of the over-portion. Suitable materials are many, but crêpe de chine, handkerchief linen cotton crêpe and rice cloth are the favorites. Pongee will be used for travelling and for many occasions and many women like the washable silk crêpe that is a little heavier than crêpe de chine and there is also a taffeta that is much liked for the purpose. Whatever the material, however, the process of making is always the same.

First, lay the pattern out carefully on the material and make sure that you follow the directions on the envelope. Mark all round it with a tracer or with a crayon and cut outside of this line for your seams, allowing as

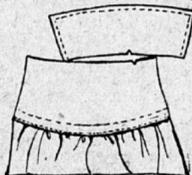
great width as the special material will require. For lawn, crepe de chine, pongee and the like, three-eighths of an inch should be sufficient, but for voile and other materials that are apt to fray, a little more width will be advisable. It will be advisable to line the yoke, collar and the cuffs with the same, and if you lay your pattern out carefully on the material, you will be able to cut these linings out from what otherwise would be waste, but take care to cut as carefully as the outside, with the indication for the straight of the material faithfully followed.

After having cut out your waist, fold all the portions of the collar and cuffs together and each larger piece separately and lay them aside neatly. Then, as a first step, turn the front edges under on the lines of smaller perforations and stitch the hems. Gather the back across the upper edge between the double crosses, then lay the outside of the yoke over the back, the right sides together and the lower edge of the yoke meeting the upper edge of the waist. Baste carefully, distributing the gathers evenly, then baste the lining over the under side of the back in exactly the same way. Stitch the seam, taking care to follow the marked outline of the pattern, then turn two portions of the yoke up with the seam between them, and baste together, then baste the yoke and the lining together, well within the edges, but with the edges meeting. Gather the fronts at their upper edges between the double crosses and join to

the shoulder edges of the lining yoke; turn the seams up and fell the shoulder edges of the outside yoke over the seam, turning the seam allowance under to make a firm edge. In diagram No. 1, you will see this part of the work in progress and the back already in place. Make the finish by stitching on the outside close to the edges of the yoke at front and at back.

Next you must sew the sleeves to the armhole edges, for they are what is known as set-in sleeves and must be joined in this way before the under-arm seams are sewed up. Baste the sleeves carefully to the waist, meeting the edges, the notches and the large perforations exactly. Sew first on the right side with a very narrow seam, then turn and stitch again on the wrong side, making the second stitching on the marked outline of your pattern and taking up just the seam allowance, for that makes what is known as a French seam and the neatest possible finish. Baste the under-arm and sleeve edges together and again make the double seams. When this is done, you will be ready for the cuffs. Join the ends of the deep cuffs and of the lining separately; press the seams open and arrange the lining over the outside. Arrange the cuffs over the sleeves, the right sides together, and remember that the line of larger perforations in the sleeves and the one in the cuffs, each indicate the upper part and take care to keep the upper parts together. Baste the outside of the cuffs to the sleeves, taking up the full seam allowance, then stitch and fell the

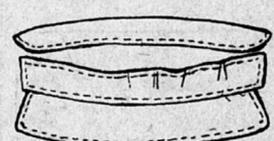
lining over the seams. Turn the cuffs down and you will be ready for the over-portion. Arrange the lining over



No. 3. The Cuff Attached to the Sleeve and the Turn Over Portion in Position.

the outside with the right sides together, pin or baste into place and stitch around the ends and the outer edges, then turn on the seams and baste again. Stitch around all the edges for the ornamental finish. Arrange these turned over cuffs over the deep cuffs, with the line of large perforations in each at the seam and the notches meeting. Stitch both edges of the turned-over cuffs to the outer portions of the deep cuffs. Turn the seams up and fell the lining of the deep cuffs into place over the seams and you will get a perfectly neat as well as strong finish. Seam the curved edges of the lining and of the neck band together, then turn and baste. Turn the seam allowance of the neck edges of the band under, then slip the edge of the neck edge of the blouse between the two thicknesses with the center backs and the front edges exactly meeting. Baste carefully and stitch. Join the ends of the outer edges of the collar and of the lining, turn and stitch. Join the ends of the collar-band and of the lining and turn, then turn the seam allowance of both long edges under and baste into place. Slip the over-portion of the collar between the two thicknesses to the depth of the seam allowance, with the center backs and the notches exactly

meeting, and stitch. Baste as indicated in the diagram, then stitch close to the edge and stitch all around the remaining edges of the band for a finish. Sew a button on the neck-band at the center back and sew one near the front edges at the perforations, then work button-holes on the collar band to match these buttons, or work button-holes in the neck-band as well as in the collar band and use studs in place of the buttons. Lap the hems on the fronts with the large perforations meeting. Make button-holes through the hem on the right front and sew buttons on the hem on the



No. 2. The Neck Band and the Collar Ready to be Attached.

left front. Gather the blouse on the perforations at the waist-line, then slip it on the wearer and pin tape around the figure and adjust the gathers becomingly. Pin into place. Then after removing the waist from the figure, baste and stitch.

If you desire to make the collar as it is on the figure, with the over-portion open, it is necessary only to cut the pattern on the lines of perforations before placing on the goods and then follow the directions exactly. For the shorter sleeves, cut overfacings or simulated cuffs of the material of any width that you may like, join the ends and seam to the sleeves with the seams on the right side, the seams of the sleeves and the seams of the cuffs meeting. Turn up over the seams, turn the seam allowance on the upper edges under and stitch into place.

rows. It is put on in some simple geometrical design. The coat suit shown way at the left of the picture illustrates not alone an excellent model, it also gives evidence of the favor shown to checked fabrics. The skirt is of the gored, circular sort but with lapped edges at the front that are always good. The coat hangs loose from the deep yoke and while it is exceedingly fashionable and takes most graceful and attractive lines, it will be good news to the home dressmaker to learn that it is an easy garment to make and also to fit. If preferred, it can be made a little longer, but for summer the short coat is a good one. Women who are thinking of outings which may take the form of travelling, where one stops over at hotels from time to time, will find this suit a very desirable one. It can be worn with lingerie blouses while travelling and with a pretty silk one for the hotel dinner.

Mothers of small boys and little girls will not fail to be interested in the designs for the younger folk. The little boys' suit is made with a most becoming jacket and loose blouse. If the material is linen, pique or the like, it is just an every day summer cos-

tume, but it can be made of gabardine or serge to make an excellent one for the cool days and the design is one that can be copied in any material that is adapted to boys' use. It would be an every day suit or a dressy one as one material or another is used for the making. The girls' dress is made with straight skirt that is joined to a yoke and with a quite separate over-blouse that extends down over the hips and forms a sash at the back. In the picture, the dress itself is made of embroidered flouncing and the over-blouse is made of cotton crêpe. The misses' costume is made of the taffeta that is such a pronounced favorite this season, with a blouse of crêpe de chine. The little bolero is sleeveless and the skirt is lifted to a modified Empire line and is finished with an unusual belt. Nothing is more fashionable and perhaps nothing is more serviceable than taffeta but there is no model of the season that cannot be changed in effect if made of different material. This dress would be smart of linen, of cotton crêpe or cotton voile, or it could be made with skirt and blouse of a lingerie material and the little bolero of taffeta in some pretty color.

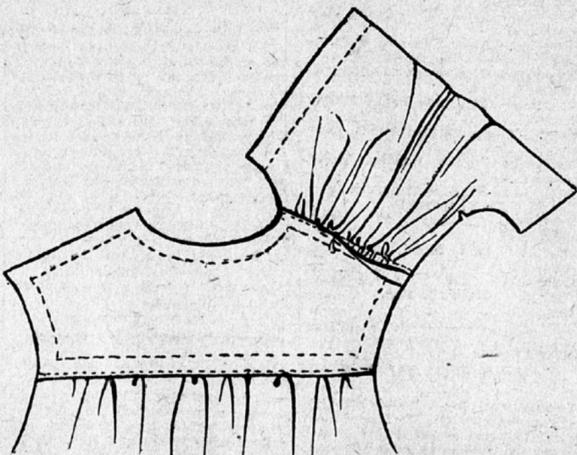
The Influence of Dress

ONE of the greatest powers in the world today is the power of dress. It sways the mind of all; the wise, the foolish, the good, the evil; the rich, the poor, the old and the young. Good clothes are the creators of opportunity in society, business and religion. The well-dressed person exerts a psychological influence that is irresistible. Good clothes are a staff to lean upon during life, and a monument builder over one's ashes. If wives and mothers realized to what extent dress influences husband and children, there would be far less slipshod, unkempt women wandering about a home from early morning until late afternoons. The disheveled housewife is a source of wide-spread demoralization, that begins as soon as the husband discovers that her careful attention to dress when she was being wooed, was for effect; and not for its moral influence during the days of home-making. It is easier after this becomes apparent to allure him away from the home; he sees the tidy nurse, saleslady or office assistant, always smart-appearing and the comparison with his unrepresentable helpmeet is unfavorable to the sweetness he sought in married life. The untidy carelessly-dressed mother's influence on her children too is not salutary; for carelessness in dress is evidence to those skillful interpreters of human nature, of carelessness in thought, if not in speech, and the child naturally rebels against a government not systematic, stable and prompted by high motives.

Decline of Family Life.

THE signs of the present day indicate a startling tendency toward the disruption of the family life. Not only in the larger cities is this tendency apparent, but even in the village it is becoming more and more noticeable. Domestic science and economy are decidedly on the wane, and family ties are holding our people less firmly together than in the past. Our steadily-growing commercialism is undoubtedly the principal factor that is bringing about this state of things; the youngsters catch the money-getting spirit that dominates the community, and the love of home becomes secondary to the desire to accumulate. The old-time housekeeper, in the calico gown, is giving way to the club woman with bejeweled fingers; and the restaurant is succeeding the family kitchen.

IT detracts from the enjoyment of a journey to have in the party some one who is continually complaining, and the woman who is tactful enough to turn these complaints into good humor without wounding the feelings of any one concerned is a treasure to be appreciated. Such a woman is frequently possessed of such nice tact that she can turn a grumbler's comments into a joke at his own expense so cleverly that he both enjoys it and at the same time perceives that it is the gentlest sort of a hint.



No. 1. The Back Joined to the Yoke and the Front in Process of Joining.