ALL WHITE IS THE THING

HOW WOMEN WITH SMALL PURSES MAY CLOTHE THEMSELVES

NEW YORK, April 1.—(Special correspondence.)—The most apparent fact in woman's Spring catalogue is the one which tells her that it is to be a white Summer. Perhaps not all white, but so nearly so that you might as well say white.

Who cares if a gown be a moon colored yellow, just off the cream and only a little deeper. As far as the Summer woman is concerned she might just as well be in white. Her gown soils just as easily; it is just as fragile in other ways; just as trying to the complexion, just as delicate as though it were of sheer, immaculate stuff.

Fortunately for her who is to be in the white swim this color comes this year in becoming tones. Instead of the blue white which is becoming only to the fairest blondes, the clear type, it comes in a deep tone, almost cream, and in oyster gray, which is quite white, and in the grayish blues that are smoky in their depths.

Many Shades of White.

You will be surprised to find how many shades of white there are, and if you are contemplating the matching of a white cloth dress you had better take along a bit of the goods, for no matter how fine an eye you have for color you will surely make a mistake and come home with something that does not match at all.

The color of old lace is a popular one for the very light cloth gown. It is a yellowish white, very soft and immensely becoming. There are very few who cannot wear it. You will find that it makes up delightfully with ecru and tan laces and with Irish crocheted point in the unbleached thread.

Such lovely softness as there is in this tone, carried through a whole gown. To dress it up a little, to brighten it and bring out the color of your cheeks, you will want a chou of panne pink velvet, just upon the bust with two hanging ends finished with velvet knots. Your belt and stock may be the same, or you can depart from this custom and wear a pink rose in your hair, one at your neck and one at your belt.

It must not be supposed that this cloth which is the color of old lace is designed specially and only for the house. Far from it. This soft shade is made up into street gowns and is worn with pink decorations, or with bows of brown velvet which are really better for the street.

Take such a gown and tuck the blouse waist. Tuck the sleeves, and let cuffs of old lace finish the wrists with puffs of lace above them.

Let the yoke be a lace one; and let the color be of the cloth with lace over it. Then let the belt and bust have a very little coffee brown velvet, in the shape of a twist and some tiny brown velvet roses, made up from velvet by the yard, not artificial roses, but "made" roses. An aroma of refinement will hang around this gown.

Chocolate-au-Lait.

One of the most charming creations of the early Summer is a gown of chocolate-colored vailing, rather pale, more like a chocolate-au-lait.

The skirt is of sweep length, laid in tucks from the belt down nearly to the hem and the waist is made in the same way, all tucks from throat to belt with a little pouchy effect over the front of the belt.

There is lace upon this gown, as upon all the dresses of Spring, whether they be for the street or the house, and the lace in this case is used as a hip yoke with a point in the middle of the front and with tapering sides. There is a waist yoke, but it comes upward from the belt and looks something like a continuation of the hip yoke. The cuffs are baggy affairs of the chocolate cloth with neat little wrist bands of lace finishing them.

Buying for Summer.

It is time to be out and buying the Summer gown. You can do so for a very little. The lovely printed muslins are very cheap, and there are figured chiffons, chiffonettes they are called, that make lovely trimmings. The French prints are excellent and the Art Nouveau muslins quite throw into the shade the mercerized goods which held the center of the stage as an attraction last year and the year before.

Why not get a simple little printed muslin and make it up in the way it should go? You will want a sheath skirt, as close as possible around the hips, and as full as an orchid around the foot. The orchid skirt is one of the new skirts. So is the morning glory skirt, which is extremely full.

The flounce can be one that is pointed at the top. It can be cut in great points so that only 10 of them are needed to encompass the skirt. The bottom hangs straight and even and is finished by a hem.

Around the top of the flounce there are narrow black velvet ribbons run, and these are threaded in and out of a band of insertion, which finishes the top of the flounce. At the top of each point there comes a little black velvet bow.

The belt need be only a band of insertion with narrow black velvet run through it. Two-inch wide insertion makes a good belt.

This season so many pretty belts are made of insertion. The kind that will accommodate a ribbon is used and the velvet ribbon is run at top and bottom. Any color may be chosen and the belt is so inexpensive that one can have half a dozen, one for each suit—run with ribbon to match.

A charming way to finish the wrists of your Summer dress is with a ruffle of the printed muslin. Between ruffle and sleeve use a strip of insertion for a cuff and run two narrow ribbons through it.

A great many Summer waists are cut very low in the neck to set over a yoke of white lace. This pretty fashion permits the leaving off the yoke for evening and dinner occasions. The only neck finish required for the waist is the little black velvet ribbon run through insertion.

The stock is a simple matter of needlework with velvet run through. At one side of the bust there may be a big chou of black velvet ribbon. And for the hair you will need another chou of black velvet to match the one at the bust.

Crisp White Gowns.

Society girls who dress a great deal and have a great many gowns are selecting the crisp materials, which are fashionable this year. These materials give an appearance of youth that cannot be obtained from any other kind of stuff.

They are crisp and fresh, young and natural looking, quite different from the clinging, esthetic type, so called, and for a change quite refreshing. Just how they will stand the wind and the weather, the sea breezes and the mountain fastnesses, it will be for Summer to disclose. When first made they are charming.

Flounces are varied by trimmings of white satin ribbons. To make a flounce trimming, get a whole piece of white satin ribbon, baby width. Take it and tie it into a rosette, or sew it into one if you be not expert enough to tie it. Let there be several long loops and no ends. Take this rosette, which must be as big and as firm as a white love apple, and fasten it at the upper edge of the flounce. If desired, you can place such a rosette at intervals all the way around the skirt, or you can use three rosettes to trim the front of the skirt, one above the other, with six inches between.

The short-sleeved girl of Summer is certainly here, and she will remain and multiply. The sleeve that is chopped off at the elbow is the sleeve that will be worn in August. There is nothing difficult about its making. It is cut off and finished with a ruffle of the dress material; that is all, and very simple it is.

There are fancy ways of making these short sleeves. They can be cut off above the elbow and completed with a wide sharp cuff, which turns back and stands out a Louis Quinze cuff. Or the sleeve can be cut off below the elbow and finished in the same way.

The Summer Sleeve.

A lovely cuff places the elbow in a bag with a cuff below the elbow, and the cuff is finished with hanging lace.

There is one sleeve that is most beautiful of all. It is the great kimona sleeve, and it is made out of muslin, lawn, cloth or velvet. It is large and constantly grows larger. From being tight at the shoulder, it gradually widens until it is perfectly immense around the hand, while it shows a beautifully gorgeous lining.

The ouside of the sleeve is trimmed, not always with a band of velvet, but sometimes with straps of insertion, if it be a light-weight sleeve, the straps extending up the arm.

A sleeve is worn beneath this, and the more delicate the undersleeve is the pretlier. It should be of a soft Louisine silk, of beautiful hue, and so fine in its texture that it will crumple like a web, yet shake out again without a wrinkle.

They are selling these silks this year that look like procaded velvet, but, on being squeezed in the hand, show the softness of a rose leaf and the toughness of wood fiber.

Ruffles are so very much worn! You can ruffle and tuck everything and be sure of being in style. Wide ruffles—or perhaps it would be better to call them accordion plaitings—are set around the foot of the Summer gowns, but after one washing the plaiting is gone, and the trimming becomes an ironed-out ruffle, not the less becoming and pretty, but less delicate and dressy.

And it is an age of delicacy and dressiness. The two go so wonderfully hand in hand. Perhaps there is less of applique this year than lace, and less of patchy trimming, but there is certainly more pinmade gowns upon which lace flowers are fully appliqued. Note the passementeries, partly chenille, partly pearl and partly silk, all blended in one soft trimming for dinner gowns.

Notice the squares of wash silk, outlined by lace, that trim the shirtwaists. Notice the marvelous diamond-like applications that seem to trim everything. Yet the appliqued bit of silk is not so much in evidence, and lace is taking its place.

Waists are immense. Women who boasted a 21-inch waist are wearing a 23, and the few who proudly mentioned 19 as a waist measure now add two to it.

The impossibility of a small waist is brought about by the straight-frontcd corset, and also by the style of dress. It is not necessary to compress the waist, and no woman is doing so. Once released, the waist swells and the old-fashioned idea of trimness is lost.

The very light shades are the ones sought in the Summer gowns. The pastel pinks are here, and the faint blues. The deep blues and pinks and greens and yellows, known as old blue, old pink, apple green and lemon yellow, have been succeeded by pastel blue, shell pink, acacia green and moonstone yellow, which is the palest of all tones.

There is champagne yellow, too, and garden pink, which is a very faint tone. Get your goods as light as you can, just so they do not look faded, and you will come very near to being fashionable.

AUGUSTA PRESCOTT.

FOR THE FRUGAL HOUSEKEEPER

HOW TO GIVE A PRETTY LUNCHEON AT SMALL COST ☞ RECIPES

IN THE giving of luncheons too much stress cannot be laid upon the importance of the appointments necessary for complete success in serving. Let us take as an example a luncheon of five courses served for six guests.

To a person of limited means I would advise plain white Haviland china. The table must be laid without a cloth. Lay the six service plate doilies in their respective places, arranging around each four small ones. Linen with Honiton borders are daintiest, but in lieu of these the round fringed ones will answer. In any event use the finest linen, for in it lies the chief attraction of the table. In these days of generous Christmas giving the average housekeeper generally has a good supply of doilies on hand. Place a small doily at the right of plate for cup and saucer, one at the upper right-hand corner for the tumbler, one at the upper left for pepper and salt, and one at left for bread and butter plate.

If the small ones are done in Honiton braid, they will make the table a dream of laciness and beauty, and, take my word for it, will go far toward tempting the appetite of even an epicure.

Place two knives at the right of the plate doily, three forks at the left, bouillon, coffee, and dessertspoons at top. On your centerpiece place a fern dish or bowl of flowers. Scatter a few medium-sized doilies over the table for the dainty little dishes suitable in the serving of jelly, olives, salted almonds and creams.

The napkin must be laid to left of plate doily. The following ordinary menu can easily be prepared:—

Beef bouillon. Crackers.
Creamed fish in ramekins.
Brown bread sandwiches. Chicken croquettes.
Bread boxes filled with creamed peas.
White bread.
Celery and asparagus salad.
Browned crackers. Ice cream.
Cake. Salted almonds.
Creams.

Serve the bouillon in the regular cups, the maid passing the plate of crackers to each guest. Cream any kind of fish that is desired, fill the ramekins and place in oven until thoroughly hot.

You can find a good recipe in any cook book for croquettes. Be careful not to have them too stiff in the preparation else they will be dry and unpalatable when they should be creamy.

Make the bread boxes by paring off the crust from a firm loaf of bread, and cutting into squares about three inches in size—scoop out a center leaving a solid shell, not too thin—brush over with melted butter and place in oven to toast a light brown—then fill with creamed peas. One of these and a croquette should be placed on the plate before brought to the table and passed to each guest by the maid.

Have plates warm. The serving tray must have on it a dainty napkin. Coffee can be served with this course if one so desires or be reserved until the last.

An attractive and tempting salad can be made with celery and hard boiled eggs cut fine and a few capers added. Arrange on crisp lettuce leaves, placing a few asparagus tips on the top.

ART OF BASKET-WEAVING.

Even the Summer Girl May Take a Hand at It.

TO AND fro swings the pendulum of popular fancy, bringing with each "tick-tock" some new fad to interest the dainty, fickle, fascinating Summer girl. Knitting, crocheting, lacemaking—yea, and even sewing the long white seam—have each had their little day. But fads recur and recur. It remains for our Summer girl of '02 to delve into the long ago, and bring once more into favor the ancient art of basket-weaving.

Indeed, there are classes forming now, that the fair maids may go forth this Summer, and with agile fingers, for, intricate as the work appears, little is required but practice to gain ease and dexterity.

Simple, artistic, economical and interesting are the four strong arguments in its favor, and the following directions give a clear idea of the modus operandi:

As to the materials? Their name is legion. Willow, grasses and the green reeds and rushes that grow beside many a running stream and stagnant pool are all favorites with the accomplished basket-weaver, but the novice is wiser to commence with the rattan and the beautiful, pliable raffia.

The rattan may be procured at any place where baskets or wicker furniture is manufactured, and two sizes should be selected, one about twice as coarse as the other. The coarser is used for the "supports," while the finer is used for the weaving, being known in basket parlance as the "weaver." This—and all materials unless they have been freshly gathered—must be placed in a tub of cold water and allowed to soak for about an hour in order that they may not break in bending, and be also easier to manipulate.

For a small basket cut four lengths 18 inches long and one nine inches from the coarser rattan, placing them criss-cross in following position, and holding them firmly with his thumb and finger of the left hand: With the "weaver" held in the other hand, begin to wind, starting from the right side, over the three uprights, under the three, over two, under two, over and under. Wind around the supports in this manner four times, stopping at the three supports, and beginning the old over one, under one, of kindergarten days. The result will be a "spider," such as is known in lace and drawn work. It forms the bottom of all baskets, no matter in what manner the sides are to be woven. Around and around one works until the bottom is the required size for the basket one has in mind, then—still with the old under one, over one, draw the "weaver" slightly tighter each time around, the result being a gradual upward bend. Proceed in this manner until but two inches of the supports remain uncovered. Snip off the "weaver," leaving about an inch, and bend it sharply down beside a support, weaving it under one and over one that it may hold more firmly.

Now bend each upright gently down, running the point beside the next upright or skipping one, as is preferred.

Do this until no unbent supports remain. Various handles may now be added by running three even lengths of the "weaver" down beside the uprights and simply twisting or braiding, fastening by running them on the opposite side of the basket in a like manner. All this is done with the rattan damp, so that it is as pliable as cord.

The foregoing method is especially suited to willow, long, coarse grasses and to the reeds of various varieties.

Undoubtedly many a willow basket will be shown with pride by future generations as "the basket grandmamma was making the day grandpapa proposed to her under the willow tree!"

Oh! there are vast possibilities in basket-weaving!

However, the pretty raffia must not be regarded lightly. Many, indeed, will pass by the reed and willow to devote themselves exclusively to the baskets made of raffia, fine ribbon grass, sweet clover and lavender; for, although it takes twice as long to weave and requires infinite patience, the result is so soft and fine that who shall think the time ill spent?

Raffia may be procured from any florist and is easily colored by dipping it in a cold solution of the desired dye—hanging it out to dry where there is a circulation of air, that it may not remain wet longer than necessary.—Philadelphia Record.

HOW TO PANNE VELVET AT HOME.

Steaming and Ironing Will Do the Work to Perfection.

THE plain velvet and the goods matched perfectly, but there was not a piece of panne velvet of the right counter and said confidently: "You can panne it yourself if you choose, and save the half dollar difference on each yard."

"How?" she asked, with a sudden smoothing out of the perplexed frown.

"Place your velvet with the right side up on a smooth ironing board. Turn it so that in smoothing the pile you would rub from you, as you naturally would in ironing. Now take a hot iron and run rapidly over the velvet, taking care that you iron with the pile only. Do not have it damp and do not leave your iron in one spot for a moment, or you can never get rid of the impression which it will leave. But if you do the work evenly and steadily you will have a piece of panne velvet that I will guarantee will be perfectly satisfactory."

"Then I'll take three yards," she answered, "and follow your directions."

The second method consists of spreading a damp cloth over the face of the velvet and ironing exactly as described, going over and over the piece in the same direction until both cloth and velvet are perfectly dry. This flattens the pile more than the dry process and gives more of a sheen, but it is more difficult to do well. The best plan is to experiment first with a small piece, and be sure to push the iron along so as to lay the pile, not bring it down directly upon it, which would crush it.

From learning to panne velvet, it was natural to turn to the best process of steaming and so renewing old velvet. The method was learned from an experienced milliner, and will be found to work wonders with a crumpled piece, or one which has been folded and stitched.

Take a piece of old muslin and wring it out in cold water. Lay it upon the back of the store, where it will steam without burning. Place the piece of velvet over it, face up; then with a clothes brush brush rapidly over the surface, always in the direction that the pile lies. Brush up, rather than down, as the object of this treatment is to raise the pile instead of laying it. The steaming and brushing together will accomplish this. Keep steadily at work until both cloth and velvet are quite dry. The velvet will be found to be quite stiff on the back, like new goods, and the pile will be evenly raised unless the piece was so bad as to be beyond redemption. In any case it will be greatly improved. If the cloth dries too quickly it can be wet again, and the brushing continued until all the surface has been gone over thoroughly.

Built on Gingerbread.

A striking instance of success built on a very simple foundation is afforded by Mrs. Harriet Brainard, of Chicago, who, although a university graduate and schoolteacher, was compelled to seek other means for a livelihood. "Gingerbread" was found to be the desideratum in a certain restaurant. Mrs. Brainard set to work to make gingerbread, and tried a dozen recipes before she produced something satisfactory to herself. Then came a light, moist, delicious cake that perfectly met the long-felt want, and many orders followed. Recently there were demands for cakes, rolls, salads, croquettes, jellies, etc., until the business grew into its present proportions. The whole scheme really sprang from that one loaf of gingerbread: "and the strange part of it is," says Mrs. Brainard, "that that particular recipe fails nearly as often as it succeeds, particularly upon the first attempt. If mine had failed, there might never have been a Home Delicacy Association."—American Kitchen Magazine.

Lemon-Rice Pudding.

Boil half a pint of rice in a quart of milk and when tender add it, while hot, to the yolks of three eggs, three tablespoonfuls of sugar, the grated rind of two lemons and a little salt. Turn it into a pudding dish and cover the top with a meringue made by beating the whites of the eggs very stiff with eight tablespoonfuls of sugar and the juice of two lemons. Brown the top delicately in the oven, and eat very cold.

Bananas Frozen.

Peel one dozen bananas, slice crosswise very thin, and mash them smooth. Bring one pint sugar and one pint water to a boil. When cold add bananas, and juice one orange and one lemon. Put into freezer, turn slowly until mushy. Remove beater, stir in lightly one pint cream whipped. Pack and set aside for two hours.

Prune Pudding.

Stew one large cup prunes until very tender in as little water as possible. When cold, remove pits and chop very fine. Add whites of three eggs beaten to stiff froth with one-half cup sugar. Mix well, turn into buttered dish, bake 30 minutes in moderate oven. Serve with sweet cream.

Household Hints.

If you will use one-half teaspoonful of sugar and one-half teaspoonful of turpentine in the stove polish you will have no trouble in making it stick on top of the stove. Do not apply while stove is scorching hot. The above makes my stove black and shine beautifully.

Coffee contains 5 per cent of caffeotannic acid. The percentage is reduced by roasting, but the acid is there. This is a nervine, refreshing, exhilarating and, some physiologists say, nourishing. Boiling over and over dissipates the volatile essences, which have the effect I have named, and extracts from the grounds organic matter that gives an acrid, bitter taste to the solution. The caffeine is destroyed, and an astringent liquid remains which is neither wholesome nor palatable. Warmed-over coffee is but one degree more endurable than stewed or overdrawn tea. Strange to say, tea contains more caffeine than coffee, also more tannin. Boiled tea "tans" the lining of the stomach.

Celery, as is well known, is an agreeable and potent nervine. As such it is the foundation of divers popular remedial preparations. This homemade tea should be valuable:

Cut celery root into rather small pieces. Cover well with water and stew gently for about an hour. The tea should be strong and dark in color. Take a fourth of a glassful four times a day, or more or less, as the case may require. This is perfectly harmless.

BRUSHING THE TEETH.

Directions to Prevent Receding of the Gums.

It seems a very simple matter to clean the teeth, and one may think it hardly worth while to read any directions for such an ordinary procedure. But there is a right way and a wrong way of doing everything, and it is safe to say that more persons go about cleaning the teeth in the wrong way than in the right. Not only is the way in which this is usually done ineffectual, but it may even be injurious both to the teeth and to the gums.

The gums play a most important part in keeping the teeth firmly in place, and every care should be taken to prevent them from receding. One of the most common causes of this recession is the injury caused by the improper use of the toothbrush, yet this injury can be wholly prevented by a little care.

In the first place the brush should not be too hard and the bristles should not be too close together. The surface of the brush should be serrated, or uneven, with longer and shorter bristles, so that the projecting ridges may penetrate between the teeth. It is better to have the brush slightly concave, to fit the arch of the teeth, but in that case one must have a second one for brushing the backs of the teeth.

The teeth should never be scrubbed by moving the brush from side to side across them, as most persons do, for it is that that pushes the gums back and tears them. This motion, especially when the brush is a stiff one and a gritty powder is used, may also injure the enamel of the teeth. The teeth should be cleaned by rolling the brush in a direction from the gums toward the cutting edge, so that the bristles will not only scrape the surface, but sweep between them. This motion will also coax the edge of the gum over the neck of the teeth, instead of pushing it away, and as the movements in this direction can be neither so rapid nor so forcible as when they are from side to side, the gums are less liable to be lacerated by the bristles. The backs of the teeth are to be brushed in the same way, while the grinding surface must be cleaned by a to-and-fro as well as a lateral rubbing. Lukewarm water is best for the teeth, and some good dentifrice should be used once a day.—Youth's Companion.

Just What She Needed.

Madge—The one thing that seems to please her most about her marriage is that it enables her to keep a carriage.

Marjorie—No wonder she's pleased. That girl never could get a seat in a street car.

PERIODS OF PAIN.

Miss Gertrude Williams, Chaplain of Woman's Christian Association of Detroit, and Two Other Women,

Tell How Lydia E. Pinkham's Vegetable Compound Cures Periodic Suffering.

While no woman is entirely free from periodical suffering, it does not seem to have been the plan of nature that woman should suffer so severely. **Lydia E. Pinkham's Vegetable Compound** is the most thorough female regulator known to medical science. It relieves the condition which produces so much discomfort and robs menstruation of its terrors.

MISS GERTRUDE WILLIAMS.

"DEAR MRS. PINKHAM:—and dear friend, for such your medicine has proved to me; 'a friend in need is a friend indeed.' For several years I suffered from Menorrhagia, or profuse and painful menstruation, until my vitality was well nigh gone, and as a last resort I took six bottles of **Lydia E. Pinkham's Vegetable Compound** and was restored to health, to the surprise of my friends, and I now sing its praises. Gratefully yours, MISS GERTRUDE WILLIAMS, 75 Columbia St., West Detroit, Mich."

Two More Sufferers Relieved.

"DEAR MRS. PINKHAM:—I had been a sufferer of suppression of the menses from girlhood, always appearing after time and causing great pain compelling me to keep my bed. I tried a number of doctors but without relief. Having read so many testimonies about the good **Lydia E. Pinkham's Vegetable Compound** had done, I decided to try it. After using only one bottle I felt much better. I continued its use and the health and strength that I have to-day I feel I owe to you."—MRS. CHAS. B. GILL, 1012 Winter St., Philadelphia, Pa.

"DEAR MRS. PINKHAM:—I write to let you know how thankful I feel toward you and your remedies. Words cannot express the benefit I have received from **Lydia E. Pinkham's Vegetable Compound.** I had been troubled with my periods being very irregular and painful, also suffered with my back and kidneys, but now I feel like a new woman. I cheerfully recommend your remedies to any one suffering as I was."—MRS. JAMES COX, 528 Washington St., Camden, N.J.

Women who are troubled with painful or irregular menstruation, backache, bloating (or flatulence), leucorrhœa, falling, inflammation or ulceration of the uterus, ovarian troubles, that "bearing-down" feeling, dizziness, faintness, indigestion, nervous prostration or the blues, should take immediate action to ward off the serious consequences, and be restored to perfect health and strength by taking **Lydia E. Pinkham's Vegetable Compound,** and then write to Mrs. Pinkham, Lynn, Mass., for further free advice. Thousands have been cured by so doing.

$5000 REWARD.—We have deposited with the National City Bank of Lynn, $5000, which will be paid to any person who can find that the above testimonial letters are not genuine, or were published before obtaining the writer's special permission. Lydia E. Pinkham Medicine Co., Lynn, Mass.

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The W. B. Erect Form is the *one* corset made that has a special model for every possible build of woman. There is no strain on bust or abdomen—no ugly lines to the corset and no pressure of the figure striving to adjust itself to a normal poise. It is the only proper corset for the new gowns.

Erect Forms 973 and 701 For medium figures. Fairly low busted—medium hip. Sizes 18 to 30.

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Erect Form 711 **Erect Form 713**

Your dealer will supply you. If he does not carry the models you desire, mention his name and forward the price direct to

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