

WANT TO LOOK BROAD-CHESTED

AUTUMN FASHIONS DECREE THAT SHIRT-WAISTS SHALL BE WORN VERY LARGE



White Embroidered French Lawn With Design in Pale Blue upon the Waist.



A Study in Ways of Using Black Velvet on a Waist.



A Waist of Butter Colored Lined Laid in Tucks.



A Pretty Method of Arranging the Shoulder Trimmings.



The Deep Sailor Collar Embroidered in Colors.



A Gown of Black Net with Silver Leaf Embroidery and Steel Nail Heads.

THE Shadow girl is in style. The new shirtwaists are built so that a woman looks twice as wide as she is.

In her skirt she looks narrower, for skirts are very clinging and they are fitted as far down as the knees. But the figure must be broad and apparently muscular, so that the midsummer woman comes very near being top-heavy.

The new waists are made with the shoulder plait. This is a fold of cloth which is put on in such a manner that it projects over the shoulders. In certain cases it is called the "Gibsonian" and its immediate effect is to make the shoulders look very wide. It is really more becoming to a slender woman than to a plump one, but both styles are wearing it and you are gradually getting used to the woman who looks twice as broad as she did in the spring.

Sleeves display the same peculiarity. They are tucked in a way of tucking running around the arm and they are trimmed with bands of lace going round and round, all of which tend to make the sleeve large and the arm big.

Waists as a rule show the trimming put on, not from the neck to the belt, but around the figure and lace is used in a great variety of other ways, always running around.

Ways to Use Lace.

There is one kind of lace trimming which is very nice and dainty upon the Summer shirtwaist and which, fortunately is of a sort that can be put on at home. It consists of a wide band of lace insertion sometimes six inches wide and this is put around the waist directly under the arms, fastening in the back.

There is another way of using lace upon the waist and for this, if it is a nice waist, net lace is used. It is first seen in the form of a yoke rather deep, then there is a band of lace around the bottom of the shirtwaist so as to come in under the belt. A hip yoke on the skirts sets below the belt. Then there are cuffs of the same lace.

It is the apparent desire of the Summer shirtwaist to close itself invisibly. You must not see how the little trick is done. There are a few waists that hook under the arms, but these are hard to get into and still harder to get out of. Moreover, the hooks show or are apt to do so and they do not wash well.

The waist that buttons down the back is quite the fact. It is buttoned in various ways, the most popular of which, just for the moment, is under an invisible flap making it impossible to see where the waist closes. A fold runs down the back of the waist on either side of the flap looking exactly like it.

The front of such a waist as this bears no resemblance whatever to the back. It is plain, as far as buttons are concerned, though it may be profusely trimmed with lace, or embroidery, or with ribbon, or whatever may be the chosen style of the garment.

Black Velvet Finish.

The waist that buttons a little at one side of the front is very artistic and in the new ones it is seen with small bows of ribbon fastening it. Each little bow being tied around a button. But these buttons are only a bluff; the real work is done by small pearl ones set underneath and buttoned invisibly.

The waist that buttons at one side is not of the double-breasted variety. One side is cut wider than the other and the waist is buttoned where the edges meet, making it quite cool and different from the very heavy double-breasted style.

Skirts are now fastened to dainty observation and waists are fast following their lead. Some of the new London styles are really very cleverly contrived and the buttoning down the back is managed by means of curious little hooks greatly resembling glove snaps.

Everything these days must be done in a washable manner, garments that cannot be tubbed are not popular during the Summer months and it is the aim of every woman who dresses smartly to wear

clothes that can be put in the tub and rubbed.

The taller-made Summer girl is especially built on this order and it is her boast that all her garments can be washed. Really these are a great many Summer dresses, wash dresses so called, that cannot be washed. They must be sent to the cleaners for the magical process and their renovation costs by the season's end a little fortune, but that is quite another story and one that is apparently not taken into account by the dressmakers and designers when they get up the Summer wash dresses.

Midsummer Trimmings.

The Summer shirtwaist, when not trimmed with lace, and sometimes when it is lace trimmed, is hand embroidered. A little hand embroidery, no matter how little of it there may be, gives a certain air of distinction to a waist not to be gained in any other way.

Then there are waists that are entirely embroidered, and these possess a very great value on account of the hand work that is upon them.

There are a few shirtwaists made out of handkerchief linen with the fronts embroidered in white, a large design coming from the belt upward so that the upper leaves and sprays just touch the neck. These are done in white cotton with a glossy finish and the whole has a very fine, sheer and elegant look.

The blouse front still prevails and is even more popular than it was. The entire waist does not blouse, but is quite on the tightfitting order, except right in the middle of the front where it pouches over the belt.

In Paris they are pointing this pouch to give the waist a long look, but the London shirtwaists have a square blouse front which shortens the waist a little, but is more becoming to the figure.

Shirtwaists are bought every month in the year and from month to month the materials change almost imperceptibly and you will notice that you yourself buy different materials as the season goes on, and from one goods you progress to another.

Now there are two extremes in shirtwaists, one being the very thin, fine afternoon waist and the other the heavier one for utility. Madras in white and in colors is deservedly popular and can be seen in white, pale blue and pink.

The Durable Knits.

White Irish dimiti is always good quality and linen sephar has a certain cool quality which makes it in demand at all times. Both of these wear very well and now that the golf season is here this is no small consideration. In the heavier waists there is a band between the polka dots and the whole has a very neat look and is quite distinctive because it is something that cannot be bought ready made.

And, by the way, the prejudice against ready-made garments is wearing off. People who once felt that they did not want to wear what everybody else is wearing have now forgotten that idea because of the wide range of goods offered. It has come to a pass that you can buy ready-made dresses and yet travel a whole day without seeing another dress exactly like your own.

The August Waist.

The August waist promises to be a 10-cent shirtwaist. Now this does not mean that the whole waist costs 10 cents, but it is an economical way of saying that your waist was only 10 cents a yard. Materials are very much reduced and certain lines, shabroes, cotton grenadine, mousseline, cotton foulard, crash, twills, dim-

ities and sporting linens can all be had at 10 cents a yard or a little over. So, also, can percales and cotton prints, and there are new transparent canvases with open work stripes that are very good for tubable suits.

Unfortunately it is not the goods that cost these days, but the trimming that goes upon the goods, and it is no unusual thing to see a waist whose materials certainly cost less than a dollar trimmed with insertion that certainly cost more than a dollar.

The elbow sleeve is the sleeve of the Summer, but it cannot always be worn. There are times when, however comfortable you may be in such a sleeve you do not care to wear it, and for this purpose, that of lengthening the sleeve, there comes the mandolin cuff, which is a deep

adjustable puff of lawn or cotton slashed at one side in such a way that lace can be pulled out of the slash. This makes something that looks like a fringe or a flounce set in the sleeve.

There come very nice little gold pins for pinning the cuff to the elbow sleeve. The cuff is, of course, another name for the great puff which reaches all the way from the elbow to the wrist and which is finished with a narrow cufflike point.

The pins, which are of gold, or of turquoise, or of mock gems of any description, are used to pin the two parts of the sleeve together, and of course since they cost quite a little, they must be distinctly visible.

The fad for using the mock gem pin is on the increase and really waists are pinned everywhere it is possible to pin

them and always with one of these fancy ornaments. There is a post at the back of the belt which is always occupied by a handsome pin and the back of the stock, the middle of the chest, the cuffs and the yoke all afford places for the display of such fancy pins as one may possess.

It is the day for reviving the seal ring. The cameo has been "in" quite a little while and the family cameos have been pressed into service. You see them now as breastpins and as buckles and stickpins, but the seal ring has only just appeared.

It is time to jolly the elderly men in the family into giving up their old seal rings and when you have gotten possession of them you must take them to a jeweler's and have them made into tops of pins.

This must be done without removing the

setting, for the glory of an old seal ring is in the massive gold which surrounds it. It is well to simply remove the hoop part of the ring and set the entire stone, gold and all, upon a pin which can be used for the front of the stock or for any post of importance.

Lacing the Waist.

Shirtwaists will be laced this Fall, though you do not see very many laced ones now. But it is certain that as soon as the flannel blouses appear there will come in vogue a rather intricate lacing extending down the left side. It will be managed by means of worked holes through which ribbon will be run. The ribbon will be tied in a big bow at the left side of the belt and the ends will hang.

Persian embroidery is something that will also reappear, and it will be used to cover the buttons and buttonholes which secure the waists. Flannel blouses that button at the left side will have a strip of Persian embroidery running from the shoulder right down to the belt. The stock will also be a band of Persian embroidery and possibly the belt itself.

About belts, Summer belts and belts that are to come, one can say a great deal. It is the fashion to be industrious and the industrious can make a very nice belt for herself out of heavy satin ribbon. She must take black satin buttons and sew them upon the ribbon, which should be wide, in groups of three; around these groups she must scatter very large silk knots.

These little groups go all around the belt. This is the style of belt worn by Lady Randolph Churchill, now Mrs. Curzon, at a London afternoon tea the other day. Her gown was in white cloth and around the left it had a very deep graduated flounce with another flounce above it and a third one heading that one.

English Tailored Gowns.

The flounce grew narrower toward the top and at the head of the uppermost one there were groups of black buttons and knots between. This was called an English tailored costume and was intended for a Summer walking gown.

Belts are embroidered to a considerable extent. Quite a smart belt is in white leather fastened with a gold harness buckle in the middle of the front. The leather was cut to a point and bound with yellow satin ribbon. At each side there was a true lover's knot in yellow satin ribbon, with the ends rather long and swirled and sewed fast to the leather.

A belt, named the King Edward, in honor of King Edward's year, was in burnt leather with small gold coronets set all the way around it. These gold ornaments cost a few cents each and can be obtained at any trimming store. Another belt was trimmed with cord put on in great curves all around the belt. In each curve there was set a medallion of lace and in the middle of the medallion a turquoise button.

The tailored belts have fobs hanging from the side and the fob matches the belt buckle and there is a stock buckle to match both. Belts continue to be either very wide ones or very narrow, and the wide ones are worn high so as to look like Josephine belts. Narrow ones are some of them scarce, an inch wide, and they are pushed down well in front, though no exaggeratedly so.

The idea which prevails among stout women that if they point the belt in front they will look absolutely slender, has disappeared, and women have about resigned themselves to the fact that if stout they cannot look thin.

Treating the Belt.

At the same time the woman who weighs over 200 pounds can attain a certain degree of symmetry, if not grace, if she will slightly lower the belt line in front, and slightly raise it in the back. The two working together produce a waist line. To make a belt look high in the back it is very often cut in a curve or in two points, while the front is narrowed.

There is a new wrinkle in belts which gives the partition back after a new fashion. Tails made out of silk are buttoned to a belt with big turquoise buttons, and the same stone is used for a buckle in front. This makes an ordinary belt quite

disappear more quickly when the skirt is afterward taken out and hung at length in a closet, by reason of the weight of the skirt being below the crease. The skirts should be placed in with the bottom of one at the left end of the trunk and the bottom of the next at the right end, so on, alternating until all are packed, as this gives an even distribution of the bulk and preserves the plan of flat surfaces and parallel layers. If the skirt has a long train, the excess should be folded back, from the point at which it becomes longer than the front and sides. When the skirts are all thus disposed of (except the very lightest-weight ones having ruffles or flounces, which should be in the same compartment with the rest of the underclothing can be put in, petticoats at full length, smaller garments in the natural folds in which they come from the laundry. These can be so disposed over the surface of the space as to preserve the flatness of the mass.

When the body of the trunk is thus packed, the tray for waists is next to be stuffed. Anything finer than a laundry-dried shirtwaist should have the sleeves stuffed with tissue paper, and the neck treated in the same way—when the waist has a collar on. Many waists can be packed in the same compartment with the rest of the underclothing if the trunk is divided into compartments, can be used to hold the numerous small accessories of the wardrobe. It is well to leave shoe trees in the heavier walking shoes, but paper stuffed into the toes of slippers will keep them in shape. If your trunk contains a hat box, remember that it is only in a trunk that a hat should not defeat its purpose by putting other things into the apparently surplus corners.

If you use common sense, you may snap your fingers at the expressman.

SEASONABLE ADVICE TO WOMEN WHO TRAVEL THIS SUMMER

HOW TO PACK A TRUNK

THE modern watchword of "convenience" has made great innovations in the construction and arrangement of trunks. One of the newest will be dear to the heart of every woman, being labeled "a skirt trunk." It is 44 inches long, thus admitting a skirt to be stretched out at its full length. The inside is provided with a series of trays, about five or six in number, and of the average depth of four inches. Into these the skirts are packed; lightweight ones can be put in separately, but a particularly fluff, of beemified affair is assigned an entire tray to itself, and thus rendered perfectly safe from creases. One or two of these upper long trays can be used to pack waists in, and the top section is about seven inches deep, and divided into several partitions, including hat box and receptacles for ribbons, collars, underclothing and all small articles.

The attempts to carry more than one hat in a general trunk has been abandoned by the woman of experience, and a separate hat trunk is considered a necessity if three or more dainty hats are required. These hat trunks in their latest form are about the size of a big hat box in which the milliner sends a hat home. The floor and lid and each of the four sides are fitted with a detachable frame, to which the hat is adjusted by a hatpin in the same manner as when put on the head. These frames may be removed from the trunk, and the empty trunk used as an ordinary packing trunk for a visit of a few days. Externally it has the appearance of an Englishman's "box."

The trunk in which waists and skirts are hung on frames from hooks in the

top (the small end of the trunk) answers the purpose of a wardrobe or closet and economizes space; the top tray swings out and is seen to be fitted out like a small cupboard or chiffoniere, with shelves and little drawers.

But how about the woman with a comparatively old-fashioned 36-inch trunk? Her task is less easy, but by taking thought she can save her wardrobe from creasing and pack twice as much in a given space as her careless sister. The first principle to be observed is to keep the contents of the trunk in flat layers—this was evidently understood by the man who first devised "trays." But a lot more can be packed in a trunk if the trays are removed—except the top one, having several compartments in it, and possibly the one immediately beneath. This second tray is very useful when it comes with the canvas strip or lattice work instead of a board bottom, as then it does not offer the hard flat surface to crush the lightweight gowns immediately beneath it.

The heavier things should be put first into the trunk. By heavier things is meant woolen and cloth dress skirts, golf cape or the steamer rug, which is a very useful article to take on land trips. Fold the rug in a size corresponding to the floor of the trunk, and lay it in. Then comes the golf cape, which can be folded first on the floor, having the folds in the lines they would naturally take when the cape is hanging from the shoulders. Pick the skirts up by the waistbands (which should be hooked in the way intended when being worn) and let them fall into the natural folds. Lay them in the trunk with the bottom edge of the skirt touching the side end of the trunk. Any folding which will be necessary should be made from the waistband downwards, as a crease at this part will

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HARMLESS AND EFFECTIVE LOTIONS FOR THE SKIN

CLEAN hair brushes are essential to the health of the hair and scalp, and the worst cases of dandruff are often to be traced to carelessness in this matter. Directly the brush shows the least grime, wash it in borax water. Do not have the water more than lukewarm, and "pat" it with the brush, being careful only to dip in the bristles, for washing by no means improving to the polish of the back. When clean, rinse in clear, cold water, and dry in the air. Do not put the brush in the sunshine or by the fire, or the bristles will soon become yellow.

For shiny hands, wash in hot water and green soap, rinsing in water to which tincture of benzoin has been added. Finish by using lotion compound, equal parts, lemon juice and rose water. On going out put any good toilet powder in your gloves.

For glycerine jelly for the hands, take 2 ounces of glycerine, add 30 grains of gum tragacanth dissolved in 4 ounces of water. Perfume with 8 drops of rose or violet extract. Another recipe calls for

6 ounces of glycerine, one-half ounce of glucose and 1 drachm of gelatine dissolved in 3 ounces of water; add some perfume.

For a polish for the nails, take one-half ounce of pure oxide of tin, 20 drops of oil of lavender and carmine enough to color. Rub on the nails with a polisher.

To prevent finger nails cracking rub in cold cream at night; it will soften and nourish them and remove the dull look seen on nails of invalids. It is often a sign of ill-health when nails crack and split.

For an oily complexion, for hands which perspire freely, and to increase the growth of hair which is very oily, bathe the face twice a week in warm water containing powdered borax, the proportion being one drachm (which is about a teaspoonful) to one quart of water. Rinse in clear water. Two constant use of borax makes the skin very dry. Once during the day wipe the face with a cloth wrung out of water containing a little alcohol, also wash the hands with alcohol and water, the proportion being one drachm of alcohol to one pint of water; then powder the palms of the hands with starch or rice powder. To increase the growth of hair, you must

use a tonic. A good one is made of alcohol one pint, castor oil half ounce, tinctures of cantharides one drachm. Use this on the hair once a week, and once a week give it an alcohol shampoo by going over the whole scalp with a small brush dipped in water containing alcohol. It will make the hair less oily.

Glycerine is never used successfully alone to whiten the skin. It is a great absorbent of moisture also, and unless mixed with rosewater or water is very drying. Two or three drops of tincture of benzoin to a pint of water will brighten the skin, but should be used only two or three times a week.

To make the hands white and smooth, use cornmeal whenever you wash your hands, rubbing it on as you would soap. At night, after washing the hands in warm water, apply a lotion made of glycerine, two ounces; acetic acid, two drachms; rosewater, three ounces. Wear gloves at night; it softens the hands; but this should be an occasional practice only—wearing gloves constantly at nights makes the hands yellow.

Sulphur lotion for pimples is made as

sooty, as there is something about turquoise which gives an air of refinement, probably because it is so smooth and glossy.

Jets have always been fashionable ever since they came back, and you see them now in many capacities. One of these is in the form of shirtwaist trimming, which can be applied to any shirtwaist. If you possess a waist that is a little out of date and what woman does not, procure enough satin ribbon to reach across your bust and let it be about four inches wide. Cut it in four pieces, sew it to the underarm seams and bring the end around to the front, and there button them with a large button. When you have finished your work your waist will be prettily strapped across the bust, and will have a becomingly full look.

One of the newly imported waists showed this strap finished with a little satin bow, with a large button set in the middle of the bow.

The English cravat is very fashionable at this moment, though it is not specially new. It consists of a long strip of silk ribbon which is tied directly under the chin in such a manner that the bows are very short, almost butterfly loops, while the ends hang right to the belt. They gradually widen, and are finished with a sharp-pointed end.

Cravats and Neckties.

The four-in-hand is now made out of figured ribbon and the handsomer the ribbon the better.

Ascots are made of white satin ribbon embroidered with green clovers and, in a study of the fashionable stocks, one certainly does see a great deal of hand embroidery so that it looks as if every woman would have to turn embroiderer whether she wants to or not.

In the new stocks you notice a tendency toward the long ends in front. These are tied not so much under the chin as lower down. Take a ribbon which is carried twice around the neck and knotted under the chin in a tied double knot.

The ends are now allowed to fall and they should nearly come to the knees. But there is another bow to be tied and this is directly over the bust. It should be a bow with two wide loops and if one is skillful enough there should be four loops so that the whole thing when done is only a little longer than the belt.

It is a good plan, unless you are skillful at bow tying, to tie the thing before it is put on, and then fasten it in any clever way so that it will look as though it were freshly tied.

This matter of tying a ribbon every time you put it on is one of which you will soon tire, for ribbon ties only once before it looks mussed and after that it is not pleasant to gaze upon.

The Coming of the Dot.

In the Summer shirtwaists and in their belts and stocks and cuffs and in every other part you notice the dot. The tendency to dot things grows, and there are more and more methods of doing it. There is the big velvet lozenge dot, which is made by cutting lozenges of velvet of blue or pink and applying them to waists according to taste.

Take a waist of taffeta, plain and untrimmed, and apply lozenges of turquoise velvet to the yoke and also to the lower part of the sleeve. When you have completed your work you will find that you have made a really handsome waist out of it, and if you want to give it the French finish you can apply lozenges to the lower part of the waist for a space of about six inches above the belt.

The work must be done with small stitches, to look as though the velvet were woven in the goods. Several clever dressmakers are really giving these dots on and finishing their work with a few invisible stitches.

The Summer shirtwaist colors are pale and it is very difficult to get a dark waist. Very frequently they come in combinations of two, three and four pale colors and one of the loveliest of these waists was in pale fawn and auburn.

Amelia is a bluish pink and it is a color which goes very well as a hat trimming. Champagne colored dimiti is very pretty and can be made up over white to give it the soft pallor now demanded by Dame Fashion.

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