

# THE MODES FOR THE MOTOR

## The Automobile Has So Revolutionized Summer Gowning That Women Go Motoring in Fine Lace and Gauzes, Traveling in Daintiest Lingerie Gowns and Wear the Finest Diaphanous Costumes Everywhere Outdoors

**T**he automobile has completely revolutionized summer dressing, and city streets are full of daintily attired women in place of the ill-dressed crowds who formerly appeared in a waist of one sort and a skirt of another, with, perhaps, a coat thrown over the arm.

Now that so many women come to town in their own motor cars, dressed exquisitely in the finest white gowns, all women who come to town gown themselves prettily and daintily, in dresses suitable for a luncheon at some restaurant or friend's home, and even in dinner gowns, with soft, light wraps to cover them.

What women who own automobiles do practically all other women try to do. As the majority of women do not own motor cars, or perhaps only have one in the family, it is very much the fashion to wear motor wraps about in, lurching, calling and shopping. And the reason of all this lies not only in the vogue for automobiles but in the love for filmy, charming summer gowns which cannot stand being trampled about the dusty streets or swung in and out of streetcars until their beauty is transformed to rags.

No woman will deny that vanity is at the bottom of all this. Every woman knows that she looks her best in soft folds of white lawn, lace and lingerie, with an attractive hat in place of the stiff, unbecoming hat which was formerly relegated to street wear. The woman who comes to town no longer dons a traveling dress—invariably warm and unsuitable to wear at the luncheons which form a feature of her day in town. She wears upon the train or trolley as pretty if not always as expensive gowns as are worn by women who come to town in their own motor cars. Upon reaching the city they appear fresh and lovely to look upon and go about their shopping, calling and lunch parties in comfortable and looking attractive. Those who can afford to hire a motor car or a hansom, and those who cannot afford these comforts take a streetcar or walk; but all look as different from the women who filled the streets and restaurants two summers ago as it is possible for human beings to look. The unattractive caterpillar in dark traveling garb is transformed into a radiant white butterfly, and the automobile has worked this transformation.

The illustrations on this page are good examples of the styles of white gowns worn in town and in transit thither.

While many automobile gowns are made with stock collars, it is smarter to wear them without collars and with just a finish of lace about the neck, which may be cut high and round, or just a trifle low, as in the Dutch neck, with a round or square effect.

### A Motor Gown in Mull.

When necks are cut in this style fashion provides as a protection when in the motor car a long scarf of chiffon of the color of the gown, and this may be wound about the neck and shoulders as often as may be necessary to warm them. Another smart fashion is to wear a big square of very thin white mull, edged with narrow lace, and wrapped around the shoulders. These soft wraps are in great demand coming to women and afford as much protection as they need on warm or dusty days.

The gown shown in Figure A is intended to wear at a luncheon and is built of very sheer white mull. The top is made with 12 rows of corded shirring less than half an inch apart. In the lower part of the skirt two groups of shirring alternate with a wide band of two contrasting kinds of open lace inserted between them. The lower half of the lace band is in Flemish lace, with a deep scalloped edge applied upon the top of the tucked portion beneath. The upper half of the wide bands of very open thread lace alternate with a very open band of Flemish lace. A bottom border of the same lace is added, with its scallops hanging above a medium wide flounce of Valenciennes.

The dress gowns in the back are cut long in order to lengthen the train, which is given additional length by inserting the full width of transparent lace beside in the back. They are only half width in front and graduate at the sides.

Around the lower portion of a plain blouse of sheersat mull are a group of five small tucks followed by five rows of corded shirring. The top of the blouse is of open lace, with a round, collarless neck and a lace stock to be worn with it at will. The small shallow yoke is bordered by a row of deep lace tabs, each tab finished with three embroidered points edged with Flemish lace. These tabs hang over a wide



band of open lace bordered by large scallops of the Flemish pattern.

A puffed sleeve of Flemish lace is gathered to a wide, fitted band of open lace. From this cuff long points of embroidery edged with Flemish lace are turned up on the puff of the sleeve and caught in place. The effect is very charming.

### Smart Simplicity in Pure White.

This gown is worn with a moderately wide round satin firdle, which may be finished in the back in any of the smart styles at present in vogue.

Figure B shows a simpler gown of thin white material for use in the automobile when coming for a day in town. The skirt is put on the belt in groups of seven tiny tucks each at short intervals apart. These tucks terminate just below the hips. The skirt is embroidered over in clusters of flowers and polka dots. The bottom of the skirt is trimmed with three ruffles of Valenciennes lace over an inch in width. The last of these ruffles edges the skirt, and the upper two are put on in deep Vandyke points headed by a row of Valenciennes inserting and with the intervening points of the material filled in with a lattice of inserting of the same sort of lace, about half an inch in width. If the task of putting in this inserting proves too much for the home dressmaker, the points could be decorated with crosswise tucks or little crossing ruffles of lace. These would not be quite as effective as the dainty lattice.

Above these lace points is a wide Wall-of-Troy border of embroidery, over which is embroidered a trailing vine. The train of the skirt is lengthened in the back by making the lace-bordered points longer there.

The lower portion of the blouse is made in groups of five tiny tucks with intervals of plain material over an inch in width.

The chemisette of sheer figured lawn has buttonholes worked along the upper edge below a finish of lace. Ribbon is run through these buttonholes and tied in a little bow in front.

A deep, square-pointed collar extends out from this chemisette, which is bordered by a wide fold of light blue satin, of graduated width, crossing in the center of the front in a point, with three overlapping tabs in each hanging end. The collar is made like the trimming on the bottom of the dress on a small scale, and is finished around the edge with a tiny hemstitched knife-pleated ruffle. The back of the collar is in a wide curve, following the outline of the satin fold which outlines the back of the neck below the narrow lace edge. Here the top of the collar is made in little tucks finished by a narrow Valenciennes ruffle above a border of Wall-of-Troy with an embroidered vine running over it. It has the same edging of pleated lawn which comes up the divided corners of the collar upon the shoulder.

The separation of the collar in the back, where the gown fastens, does not show, as it is made sufficiently full to hang in a fold in the point that hangs over the fastenings.

A white satin belt is worn, instead of a blue one, for the reason that a blue belt would mar the long, graceful lines of the figure.

A short, full sleeve is gathered to the armhole and also in a full puff at the back, where it joins the fitted cuff. This is of embroidery edged at the top and bottom by Valenciennes lace put on in little ruffles. The puff of the sleeve is crossed by three folds of the dress material, with lace ruffles on their lower edges.

This style of gown is suitable for almost any thin material, whether flowered or plain, colored or white, cheap or costly. In the case of flowered and figured materials, it must be remembered that less lace is necessary in the trimming.

### An Effect in White Linen Canvas.

Quite a contrast to the soft delicacy of the two costumes shown is the white linen canvas gown shown in Figure C. It is a very heavy quality of linen canvas, heavier than crash and very handsome both in material and appearance.

It is a suit costume, with a skirt, coat and choice of two waists, one of canvas and one of lingerie. The latter is daintier for midsummer, as well as cooler, that one is shown in the picture. A braid which looks like a row of hand embroidery, and which is the width of the waist, is used in the trimming and has all the appearance of an embroidered outline stitch.

The coat is made with a seam on the shoulder and with the neck bordered by four rows of this braid. The front is cut in three deep narrow pointed panels from the neck and shoulders down. These points are folded square at their apex. Between them are panels of coarse-meshed open lace of a new and fascinating variety, widening at the bottom into scallops that are edged with deep fringes of linen olives and tassels and bunches of fluffed-out knots. These panels are sewed down to the points of linen with two rows of the braid in a leather pattern. The front edges of the coat are in two narrow linen vest pieces part of the way down, trimmed and fastened with little frogs and knots of braid.

The back of the coat is in two pieces on each side a center panel of the peculiar lace, which ends in a scallop above the belt and is framed in a ladder pattern. Narrow lace panels, scalloped at the bottom and pointed at the top, finish the sides of the back, which are connected to the sides of the front by two straps under each arm near the bottom of the coat. Fringe trims the scallops in the back, and the coat is without sleeves.

Sleeves may be inserted by cutting the undersleeve pieces wider and curving out an armhole, but the odd square methods of finishing off the armholes of short jackets are very pretty.

For coats of this kind home-made crocheted lace and Hardanger lace or crash may be employed by those who cannot well procure distinctive trimmings. The lace in this illustration is like a fishnet of coarse linen thread with a pattern applied upon it formed of pieces of linen mesh but little more open than that of the material, outlined by braid and trimmed with braid buttons. Persons might of course imitate it to a certain degree by cutting out designs in loose-meshed crash and working them down upon an open net in the same manner.

**A—Exquisite Midsummer Gown of Sheer Lawn and Lace, Suitable to Wear in an Automobile.**

**B—Smart Midsummer Gown of Mull with Embroidery and Lace for Wear Upon a Day in Town.**

**C—A Handsome Street Gown of Heavy Linen with Applique Lace Trimming.**

This is merely a hint to the home dressmaker who must economize in every particular.

The skirt of this smart costume is set upon the belt in 11 panels made of one front gore, four box pleats on each side and two box pleats in the back. The side box pleats are all tucked in their tops with three tiny tucks each. These little tucks only extend a few inches down and give a snug fit to the

top of the skirt and also fullness enough to make the skirt set loosely away from the hips. It is cut walking length.

The box pleats are stitched with their edges close together almost to the knees, where the release of the pleats shows a full skirt in loosely folded pleats beneath them.

A wide band of linen lace forms the front panel, with a border on each side of two rows of braid with frogs and buttons. The bottom of this panel

not overlook these small but important implements, for life in camp becomes a dreary nightmare without them.

Do not cumber yourself with an expensive wardrobe. The charm of camp life lies largely in its unconventionality, and no sensible person wants to dress like the camper of the fashion plates.

Short skirts and loose shirtwaists are the approved costume for the women, while the men wear anything they choose or that comes handy. Pongee, unattached cotton and outing flannel are the best materials for camping shirtwaists, dresses or shirts, as it is almost impossible in many places to get laundering done, and these fabrics can easily be laundered in camp.

In buying provisions do not intrust yourself to the tender mercies of the village store.

Buy only the best quality of canned goods, and omit perishable delicacies from your list altogether. Butter should be bought in a sealed crock, and when opened the jar should be kept standing in running water if possible.

Sugar, flour, cereals, must be kept off the ground, or ants and field mice will get into them. If the cases in which your camping outfit is packed are made with compartments, they will prove excellent store closets when stood on end.

Beware of building fires where there is dry underbrush. If a fire is needed, make first a fireplace of stones. Do not carelessly throw aside burning matches or cigar stubs. Disastrous forest fires are so easily started that one cannot be too cautious.

hangs in a deep fringe to the edge of the hem. Above the hem is a wide band of the coarse linen lace and above this a diamond-shaped design made of interlacing rows of linen and braid.

The waist of the same material, which could only be worn on cool days, it is so heavy, is made with a lace yoke and with the coarse lace and braid trimming the sleeve and blouse.

For usual wear a smart little mull blouse is built with a small round yoke

of transparent lace to which the blouse is shirred. Rows of shirring below this give shape to the blouse.

Puffed sleeves have alternate little puffs and rows of shirring at the elbow above a lace cuff.

Any pretty style of lingerie waist would be suitable, and a braided linen belt, made with the costume, could be worn, or one of leather or of satin the color of the linen, which is a deep cream. JOSEFA WILSON OSBORN.

**FINER CAMP OUTFIT.**

**What You Need for Ideal Summer Life.**

Roughing it under canvas in primitive patriarchal fashion is about as much genuine fun as the average vacationer can find in summer. It is the approved formula for living the simple life, and it means health, freedom from care, and plenty of fun if followed out in the right way.

The cost of an outing in camp may be just as small or as large as one wishes or can afford. In many woodland places it is possible to rent a plot of camping ground for about \$5 a month, and when that part of the business is arranged one can invest in a tent, a log cabin or even a portable cottage, according to one's tastes or the extent of one's finances.

For about \$12 it is possible to buy a very sizable tent, large enough, anyway, to accommodate two or three cots and other essentials of camp furniture; and as it will with reasonable care last for several seasons, this is really a very good investment.

Folding cots make very good beds, but hammocks take up less space, and many people prefer them. In clear, dry weather it is pleasant to sleep in a hammock under the trees and in the open then in the close confines of the tent. As a protection against insects, each hammock should be provided with a covering of mosquito netting.

Other indispensables in the camping equipment are a folding-table, a supply of campstove, a couple of enamel pails, two washbasins and a dishpan, an oil stove, a lamp, a lantern and a can of oil, enamel cups, saucers and plates, with knives, forks and spoons of white metal, a teakettle, coffee-pot, frying-pan and a couple of saucepans, all of agate ware, and finally, plenty of towels and paper napkins, as well as blankets, pillows, etc. Also a corkscrew and a can opener.

As you value your peace of mind, do

not overlook these small but important implements, for life in camp becomes a dreary nightmare without them.

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**ERRORS IN STAMPS.**

**Mistakes That Have Made Issues Valuable to Collectors.**

Stamp errors, or postage stamps defective through mistakes in printing or a wrong use of colors, are everywhere highly prized by collectors, and the premium upon them often exceeds that commanded by some of the rarest specimens of the regular issues. The principal reason for their high value is due to the scarcity of the errors, as in every case the government issuing them puts forth every effort for their recall, and this very few as a rule come into the possession of the general public.

There are many of these errors, all of them commanding high premiums. In some cases they are sold for as much as \$2,500, but it is not easy to set an exact valuation upon all of them, as they are not on the market, the known specimens being closely held by their owners. It is not improbable that if some of the rarest of the errors were for sale they would bring a higher price than the one mentioned. This stamp is the South Australia 4-penny blue issue of 1870, with the surcharge omitted. It is worth \$2,500 in unused condition, while even the used copies fetch \$750.

The next in point of rarity is the 4-penny West Australia stamp with the center inverted. This is worth \$2,000. The perfect issues of the same stamp bring only \$2.50.

The United States furnishes one of the greatest of these rarities in the inverted center 2-cent stamp of 1848. This indeed is the highest priced stamp ever issued by this government, being worth \$600. Other stamps used in this country have fetched larger sums, but they were either the postmaster or copiers stamps, and these are not included among the regular United States series.

**Better Fasting.**

"Wish I knew," said Uncle Josh this morning, "why a little dose salt water at a big one at then mebbe I'd know why an unsuccessful feller allus wear suitful things about a successful one."

was printed in red and blue, the 24-cent in green and violet, and the 15-cent in brown and blue.

The central part of the 30-cent design consisted of a shield surmounted by an eagle, on either side being two folded flags of different colors. In a number of these stamps the flags were printed upside down, and from this fact the stamps got the name of inverted flag stamps.

The 24-cent error, with the declaration of independence inverted, now brings \$200, while one of the same issue with the design in its proper position brings only \$12.50. The 15-cent inverted stamp, with the landing of Columbus upside down, also is valued at \$200, while the erroneous issue brings only \$1.50. The 1848 20-cent error stamp brings only \$15.

Several of these stamps were found not long ago among the correspondence of an old Parolan merchant, and this is only one of many rich finds of rare United States stamps made on the other side. It is the custom of foreign business houses to keep all their letters entire, whereas the average business man here, while he preserves the contents, throws away the envelope.

**New York Ice Plant.**

From the Boston Globe.

New York is going to have a city ice plant, which will cost about \$33,000, will begin operating next winter, and will make 16,000 tons a year, at an estimated cost of \$1.25 or less a ton. The department of correction uses about 4,000 tons a year and the department of charities, with all the city hospitals, more than 8,000 tons. As the city is paying \$8 a ton for ice this summer a considerable saving will be effected—unless there is something wrong about the estimates.

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Errors were made in three varieties of the 1848 issue of stamps—the 20, 24 and 15-cent denominations. The 20-cent