

# The Vacation Girl and Her Trousseau



EMBROIDERED FLOUNCINGS ON A DOTTED MUSLIN GOWN.



A SMART WOOLEN SUIT OF FICELLE CLOTH.

**N**EW YORK, July 17.—Vacation days bring anxiety as well as pleasure. The winter stay-at-home can dodge the question of dress to some extent, but with the summer jaunt it becomes a pertinent one. To the girl who must crowd her vacation within the narrow limits of a fortnight, it becomes an even greater source of anxiety. To dress so as to pass muster with the gay butterflies who are prepared to idle away the whole summer, and to compress the most necessary of the contents of the latter's four or five trunks into the confines of a steamer trunk, these are all-important considerations.

Whether the vacation is to be spent at seashore or mountains, a wool dress is a first necessity. Not only will it serve as a traveling suit, but it will be indispensable for cool days or the morning sull off shore. In cloudy weather the sea breeze often has the power to pierce through cottons as if they were gauze.

The wool suit may have either a short or long skirt, though the short skirt will prove more useful. However, the skirts which just escape the ground combine gracefulness of length with comfort in walking.

Long-skirted coats are the most fashionable, though many pretty suits have an Eton jacket or short Russian blouse. Fashion this summer admits of a great variety of styles.

Flecked wool goods seem constantly to grow in favor. A jaunty suit is of white, closely flecked with green. The skirt has a short yoke, outlined in points by an inch wide band of green cloth stitched in white. The coat has long skirts. The front edges lap slightly in the front in Russian blouse fashion and are kept in place by green silk frogs. The coat is collarless, and an inch-wide stitched band of the green serves for a finish around the neck and is continued as a trimming down the front. The sleeves flare slightly at the hand. They are finished by an edging band of the green.

With this is worn a white shirt waist with a green satin string tie, and a white straw sailor hat with the low French crown encircled by a green satin band.

A sailor hat is a most comfortable form of headgear for either seashore or mountains. With a blue band it looks well with the blue yachting costume, and a leather strap instead of a band makes it match with the golden brown long-skirted coat, belted in by a leather of the same shade.

Blue flecked with white is a pretty combination for seashore wear.

A suit of this material is trimmed with stitched blue cloth. The skirt is set in box pleats under a narrow yoke of the plain blue, elaborately stitched. The Eton jacket is faced with blue so that the fronts may either be turned back like revers or crossed

in double-breasted effect. The narrow turn-over collar is of blue. Shoulder capes are trimmed with a blue band edging, and the cuffs of the puff sleeves are of the blue. It must be remembered that the plain blue is what is called a bright metallic blue. The effect is striking.

A small woolen suit is of ficelle cloth, bouretted in black. The blouse Norfolk jacket coat has the long skirt extending almost to the knees. The box pleats of the jacket are continued down this skirt. A narrow belt of the material shows the French curved waist line. The turn-over collar is of black velvet, and the box-pleated, moderately loose sleeves have a deep cuff of the material. The skirt is laid in box pleats, stitched to about six inches of the hem, thus allowing for a flare at the bottom. The chic hat worn with this costume is of champagne colored straw, trimmed with black and white flat breasts and wings.

For the accompanying shirtwaist, white is to be recommended. It is distinctly en regle, and will not fade as will the other delicate shades. The thin lawns and muslins are not remarkable for their staying powers. They are apt to muss easily when damp air robs them of their starch. The heavier linen and lace waists and those of wash silks are just as pretty and infinitely more serviceable.

Lace waists made of cluny or antique insertion are pretty either over a corset

cover or a thin silk slip. The same laces are effective on the heavy white linen waists.

A linen shirtwaist suit will be found useful for morning wear.

A gray linen sailor suit has the skirt in triple flounces, each edged by a half-inch band of dark blue linen. The sailor waist has a deep sailor collar of the blue and is worn without a dickey. The front of the waist is trimmed with stitched bands of the blue linen, running up and down at intervals of two inches apart. The box pleat down the front is of the blue, as is also the linen tie which is knotted at the point of the V-neck. The full sleeves are trimmed with stitched bands of the blue, running up and down, and the turnback cuffs are of the blue. A narrow blue belt and a gray silk parasol with polka dots of the blue complete a cool costume.

The same plan might be followed with a white duck. The contrast of the blue bands would be even prettier.

The vacation girl should never be without a parasol. Silk of some vivid hue is the best. It will always make a bright spot of color and give a certain touch of individuality to the owner. The parasols of lace and chiffon are not suitable for every occasion, and are to be tabooed if only one is to be selected.

A lien coat, in the loose hip length model, will be found very useful. It can be trim-

med with lace insertion or bands of a contrasting color and will stand a deal of wear before it shows signs of soiling.

Pastel blue linen makes a pretty coat. It is unlined, but body is given to it by pleats running up and down at close intervals. The neck is cut in a slight V in the front and finished by a deep, rounded cape collar under a shallow square turnover. The cape collar is trimmed with alternate bands of white linen and black velvet, studded with groups of small buttons and narrowing off toward the throat. Within these runs a line of hand embroidery worked in black and white silks. The turnover collar and the narrow cuffs are of the linen, bordered by bands of white linen and similarly embroidered. The sleeves puff slightly above the loose cuff. This coat looks well with a black lace or mull hat.

For the afternoon promenade or the evening hop the vacation girl should have one or two thin frocks. They may be of wash material. The most charming of patterns and colorings may be obtained in the cheaper wash materials. If fashioned after some pretty model, they will be just as effective as the more expensive creations in silk or chiffon. Indeed, the summer girl owes much of her charm to her simplicity, be it real or affected.

A dainty organdie has an all-over pattern in pale blues and greens. The skirt is set from belt to hem in three-inch bands of shirring six inches apart. The waist has a three-inch band of shirring outlining the square neck. Below this it is trimmed with insertions of lace dyed to a dull blue shade. These run lengthwise, with bands of the plain organdie left between them. At the head of each band is a cluster bow of narrow green satin ribbon, with long ends hanging to the waist line. The wide satin ceinture is in the same shade. The sleeves fall in high puffs to the elbow, where they are finished by a handkerchief ruffle, trimmed with the lace insertion.

A simple white frock is of dotted muslin trimmed with embroidered flouncings. The skirt is made of three scant flounces. It is finished around the top by several rows of shirrings, which meet shirrings at the waist and give a princess effect. Since the dress is intended to be washable, the waist is stiffened with featherboning instead of whalebone. Its most striking feature is the deep round cape collar, made of alternate strips of flouncing and shirrings. It reaches almost to the waist line. The high collar and shallow rounded yoke are of shirring and narrow strips of embroidery. The sleeves have deep caps of shirring, below which they are made of the flouncing and fall in puffs over the deep cuffs, which are made in the same manner as the yoke.

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## Don'ts Regarding Wrinkles

**D**ON'T indulge in the bric-a-brac habit; it is responsible for more wrinkles and crow's-feet than age or illness.

Don't scorn to learn of an almond-eyed Japanese the secret of retaining a smooth, unfurrowed face. The secret is that she displays nothing in the drawing-room except a lovely flower and a screen.

Don't get tired if you care to preserve the pristine beauty of a rose-leaf complexion.

Don't shop—that is, don't shop the whole day long in feverish excitement, running bargains to earth. Not only are dress and temper ruined, but complexions as well.

Don't wear gloves too new or too old. New ones cause wrinkles because of their newness; old ones because of their want of respectability. Gloves are worn too much anyway.

Don't always be doing something; have intermittent attacks of idling.

Don't neglect the afternoon "forty winks." If you don't rest your mirror will show a new line in your face very day.

Don't attempt to acquire all the accom-

plishments, attend all the receptions, theaters and lectures, and sell tickets for all the benefits—unless you want to be old and wrinkled before your time.

Don't sleep with the hand under the cheek; it will numb and wrinkle the skin.

Don't let the jaw drop just at the moment of falling asleep; it tends to make lines on either side of the mouth.

Don't use powder on the face. It works its way into every line and digs it deeper and deeper.

Don't be afraid of friction for the face; freshness is prolonged by the tepid bath in which bran has been stirred, followed by long friction. This keeps the blood at the surface.

Don't indulge in the essentially feminine habit of "knitting the brow;" take life less strenuously.

Don't always be thinking of something. Sometimes think of nothing.

Don't get wildly excited if Bridget has neglected to dust the legs of the hall table. Neither the welfare of your family nor that of the nation is involved.