



The Arrangement of Staying Tapes

PARIS, '06.

FOLLOWING the vogue of small sleeves, which have come in through Empire influences, blouse sleeves are diminishing daily in size and increasing proportionally in economy—it is always easy to remodel when fashion allows things to become smaller.

The new styles are fatal to this arms, for the pretty puffed top has its transparency accentuated by designs executed in filmy lace, and, at present, everything is elbow length, although we are promised long sleeves again at no very far distant date. However, it is better to display a little independence rather than an ugly forearm, and to wear a long cuff attached to a puffed top that is somewhat larger than the extreme of fashion demands. A combination of long cuff with the narrow puff (which is perfectly good for an elbow sleeve) makes up a badly proportioned sleeve.

To all unlined sleeves the little staying tape is not only a boon, but a necessity. It is usually arranged as shown in the sleeve which ends in a long cuff made up of rows of bias bands and fagoting. This design is a very practical one, as the cuff may be lengthened or shortened without spoiling it, while its graceful simplicity makes it appropriate for any of the simple sorts of blouses.

For an elaborate blouse, nothing could be prettier than sleeve the one pictured, in which insertion is made to wind about isolated motifs of hand embroidery, the fluty, oblong trimming is formed entirely of insertion, instead of the usual lace edge. By adjusting tapes as indicated—letting them come from the top of the arm all the way to the end of the cuff, the sleeve may be worn above or below the elbow as fancy dictates.

A good arrangement of Irish crochet, or of any other heavy lace, is also shown. Here a broad insertion holds the puffs on top, while a staying tape is invisibly tacked to the inside. This sleeve was designed for a blouse made entirely of alternating stripes of lace and puffs of soft liberty satin.



The Arrangement of Tapes on the Wrong Side Cuff Reaching Just Below Elbow

Papering Downstairs in a Country House

WHILE the bedrooms in a country or suburban home must be all cool, airy grace and unpretentiousness, so, though it may be, for the first floor a totally different treatment is demanded; colorings are stronger, effects more daring, simplicity less insisted upon, while the woodwork plays a more important part.

Even here, though, is lacking the rich elaborateness and very evident elegance that is permissible in a farm house, for the aim of the average owner of a country place is to have it unobtrusively charming in keeping with the simpler life of summer.

The papering of downstairs rooms depends largely upon the style of the architecture. Small cottages, with but a single living room, as a rule have it hung with sea-chests or flowered patterns to give a cheerful, homelike touch, while houses with a hall and suite of living rooms, library and dining room permit a pleasing variety.

Frequently a whole lower floor is papered in one color with different tones and designs for each room. In one such scheme green was used—a cool green with flowers, sea-toned, which forest tapestry for the library, its massed foliage lightened by yellow-green flowers, sea-toned, which covered with a conventional grape design, in which the dull purples and reds of the fruit did not detract from the general impression of greenness, above the high oak wainscoting of the dining room, while the drawing room, which was rather small, its library being used for the general family life, was charmingly plain, both in creamy satin damask effect, with vines of delicate green falling over the upper half of the wall, as suspended from the picture moulding.

Another house, equally attractive, was papered throughout in yellow, from deep yellow brown to palest canary.

If at all possible, some of the downstairs rooms should be treated in this way, it is well to confine it to the library and dining room, though the living room is particularly effective finished in white enameled panels, with bookcases and mantel to match, and a shelf for pictures and bric-a-brac at the top.

The papers for such a treatment are charming in the French eighteenth century styles, the English Morris patterns or some of the artistic French or German tapestries.

However much one may admire this wainscot finish—and it is good in all the natural hardwoods and in the new soft stains that are such perfect imitation—it is scarcely advisable in building a house to use it too extensively. One woman who went into a building over a friend's wainscoted bedroom straightway had the entire upper floor of her new home done in chestnut wood, reaching within a few feet of the raftered ceiling, and felt ever after as if she were sitting on a series of cigar boxes. Variety cannot be too strongly recommended, and the plain straight lines of the French and walls, especially in the low-ceilinged modern house, are both restful and excellent backgrounds for pictures and hangings.

The gay parquets and cockatoos so much in vogue this season are extremely stylish for large living rooms in the country, though they are scarcely advisable in a city apartment, cannot be done often, as one is apt to tire of so striking a style. For the present, indeed, the most successful birds, bright flowers and brilliant foliage are all the rage, and will probably clearly mark most of this season's new houses.

Hall papers, as a rule, lack suggestion that they are kept cool and neutral in character.

Whatever paper is used on the lower floor rooms—and with the two-color and two-colored velveteens, Art Nouveau designs, gobelin and modern tapestries, English high-colored arts and crafts papers, exquisite satin damasks, silk fibres, Japanese grass cloths and Corcovado, and that, papers in stripes, figures or flowers, and papers old English, French decorative and German, there should be no difficulty in gratifying every taste—the method of putting it on the walls is the same, no borders, no friezes, no dado, simply a plain stretch from baseboard right up to picture cornice or moulding, with a white ceiling to top it.

MIDSUMMER BOJEROS

A Suggestion of Handkerchief Styles



ing the edge off" the white and softening the contrast charmingly.

There are short boleros and long ones, boleros which are so tiny that the fronts are a long way from meeting, others which lap, or that just meet, or are joined by the narrowest of waistcoats—beaded or embroidered or beaded into the prettiest sorts of things.

In the realm of washable boleros wonderful things have been evolved—the little jackets which are only one remove from capes being the simplest of all. Others are made of such sheer fine stuffs that they look as though they were another evolution of handkerchiefs (like the corset covers and stocks of a couple of years ago), and some of the loveliest—the ones that come as a part of beautiful robes—have bands of another color of linen applied to the edge of both bolero and skirt with a parasol to match, all three pieces embroidered and embroidered in beautiful, involved designs. Violet or blue—the soft French blue which is reminiscent of yet so much prettier than old-time China blue—or any of the many new shades of pink and rose-color, combine in this fashion exquisitely with white, especially when the color-part is made of one of those new French linens which take the color in the soft, pretty way characteristic of pastel colors.

Lace boleros are lovelier than they were even so short a time ago as the spring, for ideas which were simply the germ of ideas then have blossomed forth in rare new ways. Lace inlaid and encrusted with more lace, batiste and lace tangle up into a harmonious, beautiful something that is neither there are more changes rung upon the theme of lace boleros than would be thought possible.

And the pleated boleros, which sprang into favor so suddenly, have brought

For Baby's Coach in Summer

BABY in his coach always looks charming, but never more so than in summer under his dainty covers of white or of much-buffed lawn, his eyes shaded by soft lace-hung parasols.

Needless to say, these white covers must be always kept immaculate, and, therefore, in the selection of them it is well to choose those that will launder easily.

There is nothing more really satisfactory than white for summer coach covers. These may be absolutely plain, simply finished with an embroidered scallop, or they may have a rather elaborate pattern in eyelid embroidery and satin applique. As a rule, a separate piece is added to the top, put on in a French seam, to look as if it had merely been turned down.

Frequently master baby sports his monogram or initials, embroidered in three or four inch letters, in the center of this turned-over flap.

Some of the newer and more elaborate ruffles and lace-hung parasols have the turned-back section shaped and edged with a ruffle of the embroidery, while, in the body of the cover, insertion, is set in a simple design, reaching half way to the bottom hem.

Very dainty and fluffy are coverings of white Persian lawn, with lace-edged ruffles and tiny tucks and insertion. The insertion also outlines the under part of the cover. This is fastened to a lining of pink or blue silk or satin, while the pillow is trimmed to match. Sometimes the ruffle is put on with a heading, through which narrow ribbon, a slightly deeper shade than the lining, is run.

For days when there is a touch of chill in the air a little wash cashmere blanket, bound in soft wash ribbon, is found very convenient either to use alone or to slip under a lingerie cover.

Though English and American covers rather forced in the background the fluffy parasols, which are more fascinating than when peeping from beneath one. The tops of these parasols must be all means as quickly removable, since soot and filth improvise not their looks. No more satisfactory style can be found than a top of dotted point d'esprit, finished with a deep hem with three or four inch tucks above it. This is adjusted by a draw string, concealed under a ribbon bow, to the white or colored silk parasol beneath.

Dainty straps come for the summer coach—some in colored satin, hand painted; others in white, with a pattern embossed in gilt; still others, more serviceable than these, of heavy curvilinear leather, which are hand-brothered in a simple cross-stitch pattern.

As baby is sure to be thirsty on his summer walks, one of the new little drinking cups, which come in tiny pink or blue boxes of hand-painted glass, proves a useful as well as a dainty adjunct to his coach.



Tapes on the Top of the Arm



The Tapes Applied at the Back

Cleaning and Renovating Wicker Furniture

WICKER furniture, especially that left out of doors, gets in a little while very soiled from the dust and soot in the atmosphere, and when the wicker is the closely woven or rolled tops become unpleasantly filled with various small insects.

There is a more or less prevalent impression that wicker is hurt by water. This is quite erroneous. In fact, a good scrubbing, occasionally with a brush, proves its appearance, but tends to prolong its life.

The proper way to care for wicker furniture is to dust it well, getting into all the crevices, then wash it off with clear water in which a little ammonia has been placed. Do not treat the article to be cleaned to a regular soaking and then let it dry at a regular soaking. Instead, scrub carefully with a wet cloth and dry thoroughly—especially in these parts of the furniture where water might be held.

When wicker grows too yellow, as it frequently does with age, it takes paint very well. Natural colored porch chairs and couches which have become weathered, or even the painted chairs, can be renewed by giving them several coats of dark green paint with a final coat of white to prevent rubbing off on light gowns.

Any woman who does not object to a little dabbling in paint, and who is not herself, but buys tubes of ready-prepared paint, or what is cheaper if there is much furniture to renovate, get it mixed by a painter.

It is well to caution the novice in such work to apply her paint evenly and sparingly by allowing each coat to entirely dry before the next is put on. Too great lavishness in the use of the paint makes rough, lumpy work, which, moreover, is liable to blister.



A Black Silk Bolero for a Black and White Costume

French-Irish Crochet—Made With a Braid

An Inartistic Room Transformed

AN artistic studio was made the other day of a most inartistic room, which had doors and woodwork painted a dull, uninteresting brown.

The paint was scraped and sand-papered off, and the woodwork stained with green, and afterwards varnished. Burlap of a soft green formed the lower covering of the walls, with a pattern of a less soft green felt above it.

A high settle stood at one end of the room, stained in green, and placed high with cushions of every color under the sun. On its high top, which turned over like a little shelf, was set a big French pottery, the soft dull brown glazed kind, and flanking it, a vase of strong mahogany color, which struck a vivid yet restful note of color in the room.

The pictures (they were very few) were framed in narrow, plain black frames, with plenty of color in the hanging, and furnish a little relief from the off, and furnish a little relief from the ubiquitous green.

Near the window, yet far enough away to be in no danger from draughts (for a piano table could easily), was the piano, in a black case.

Hangings, as they are usually known, did not exist, for the studio was consecrated to music and its owner insisted that hangings interfere with "tone." Only the two windows were curtained, and they with a coarse fabric of an ecru that seemed the one necessary light touch in the room.

Even those curtains, she says, she is going to lead rid of when she can have the window panes turned into the fascinating lead tint, which are eloquent of art and music and quaint old-time architecture.

Mental Massage

SOME one in a recent article inquired, casually, why it was that with all the talk of massage and osteopathy, no one was coming forward with suggestions for applying these principles to the mind.

Somewhat that idea of mental massage is wonderfully appealing in these days, when concentration is either accomplished strenuously, with nerve-racking results, or else seems trying to prove itself a lost art.

In either case, mental massage should prove a benefit—as an influence toward relaxation in the one instance, as stimulation in the other.

How to get it? Many of us are supplied with it already, in the shape of some comfortable member of the family, who, by the magic gift of tact—the best quality a would-be mental masseuse can have—has a way of deftly using the strained muscles of the mind.

Take the time when the whole world goes wrong—apparently—and you go to that person with your tale of woe, believing yourself (as the best of us does at times) the most injured mortal under the canopy of heaven.

Are your woes enlarged upon, or most aggravating of all belittled? Not a bit of it. First a ready sympathy drawn your story from you (that's getting you relaxed—the first step), then a different point of view may be suggested so subtly that you've half a mind you did it yourself—the massage is beginning her work.

In a little while you are quite cheerful again.

Are your woes enlarged upon, or most aggravating of all belittled? Not a bit of it. First a ready sympathy drawn your story from you (that's getting you relaxed—the first step), then a different point of view may be suggested so subtly that you've half a mind you did it yourself—the massage is beginning her work.

In a little while you are quite cheerful again.

An Object Lesson

THERE'S a little English story going the rounds which is a tremendous object lesson in most of its homelike details.

An old Frenchman stepped into a crowded car and a young girl sprang up, urging him, pleasantly, to take her place. As he sank into it, he said, gratefully: "Ah, mademoiselle, if you are so kind to a stranger, what must you be at home!"

Centerpieces in Color

EVEN centerpieces show the color influence, and we have gone back to the solid embroidery on white linen, where the whole effect depends on the worker's artistic sense and knowledge of shading. These new floral designs are bolder than formerly, and we see hydrangeas, poppies, hibiscus, or roses instead of dainty Dresden flowers.

Perhaps it is promised to be many new ideas in colored embroidery developed in wool and flannel. The work is German in character, the designs modified Art Nouveau and the coloring extremely rich in mahogany, old blue, green, red and yellow tones, brought out by a black outline.

The stitches of this coming work, though intricate in appearance, are really adaptations of well-known forms—as, for instance, a couched pineapple stitch or a much-slanted satin stitch, barred in a different color, or the satin stitch done in three or four shades, which gives a woven effect, or even the old-fashioned braid stitch with the centre caught in a contrasting color.

Embroidered Lingerie Ties

THE introduction of color in so many summer things is echoed prettily in the occasional use of the lingerie ties which are so greatly in evidence. Upon wide white ties the ends are turned into butterflies of color, in delicate effect got by doing the work eyelid fashion in colored thread.

not only as a part of an effective costume, but in the useful guise of the separate little wrap so comfortable on the occasional chill days.

But—keep a black silk bolero strictly to black. It may be as elaborately trimmed as you please, and its buttons all taking a part in it, with black valentines lace which is one of Paris' latest fads) frilled on by way of adding a touch that is light.

Perhaps, if it is made after one of the collarless models, a white linen collar is worn with it, but great care must be exercised in choosing that collar, so that the combination may not be spoiled by the white blouse, which linen, lavishly embroidered, and perhaps inset with lace, are so sheer that the black shows through—"take them the prettiest pleated bolero—the rarest thing to come, but an odd, interesting little style when just the right woman wears it. But the wrong one in it—"

More boleros even than any other sort of coat are made with allow sleeves, some of the most attractive made with sleeves that are almost apologies for sleeves—loose and flowing and apparently with more of the lines of little capes than of sleeves. Upon the embroidered boleros the sleeves are embroidered as well as the front and back, with perhaps the over-usable scallop dragged in by way of a finish.

Those little position backs are high in favor in bolero fashions—some of the linen ones having the tabs which fall below the waist made of lace.

The West Wind and the Sea

OVER the waves,
Sweet sounds come to me,
This is the song of the mermaids,
Under the sea,
And the chorus is sung,
So high and free,
By the wild west wind,
And the dashing sea.

In caves of pearl,
At Neptune's feet;
The mermaids chant their
Couplets sweet;
With ever the chorus, high and free,
Of the wild west wind
And the dashing sea.

Treasures of shells,
And jewels, untold—
Are brought to the caves,
By fishes of gold;
And tales of these
Are told to me
By the wild west wind
And the dashing sea.

Sing out, Oh mermaids,
Your plaintive strain,
With verses of splendor
Fill my brain;
But for are and strength!
Oh give to me,
The song of the west wind
And of the sea!

Kitchen Curtains

ATTRACTIVE, inexpensive ash curtains for the kitchen may be made of scrim or even cheesecloth, either the pure white or the soft, yellow tint, which is just one remove from biscuit color one way and just one from white the other way.

Lay hems along the front and bottom, an inch to two inches wide, and hemstitch in color adds to the effectiveness; and if the work is done in wash-silk or cotton, the curtains may be washed repeatedly without any particular care.

Half Mourning Collars

FOR the woman who is in half-mourning come the prettiest French collars of white, carefully shaped and edged with a narrow applied hem of black.

Sometimes, as in the loveliest of the French mourning handkerchiefs, the collar is embroidered with a wandering of and on the black hem, and softening the sharp contrast.

Bias Collar Bands

IF YOUR separate neck collars of linen draw around the back of the neck, take off the straight bands they are made up on and substitute bias bands. The bias bands will adapt itself to the curve, and let the collar lie flat.