

Skirt Lines of the Season

THE fashionable skirt has assumed a delectable air of simplicity. For that matter, the simplicity is in many cases bona fide and many of the modern skirt models are within the scope of the average dressmaker, provided she has a reasonably accurate pattern and has given enough intelligent study to skirt lines to understand just what she wants to achieve.

Still, a perfectly hung skirt of any period demands art, and the skirt whose trimmings are of the most unimportant description requires perfection of fold and line, even more than does the more elaborately trimmed model.

The up-to-date skirt calls, in the first place, for a petticoat most carefully cut and fitted. Carelessness in the making of this foundation petticoat will spoil the effect of the skirt and dilapidate the dressmaker's "soft and clinging" we say, for there are few fashionable materials today which are not soft, and, however full of fold a frock skirt may be, it must cling around the hip and fall in simple folds not too widely flaring. Some dressmakers prefer one of the light weight, satin finished silks for the foundation petticoat. Many like a supple satin which will cling yet has body enough to wear well.

Chiffon taffeta of the nonstraining kind continues, however, to be the popular thing with the average dressmaker, and can, of course, be bought in good quality for less money than the former. Any of the other silks suitable for the purpose.

This underskirt must fit with absolute smoothness over the hips and abdomen, flaring gradually below, but not reaching an extravagant width. Lanes fluffy ruffing and trimming is set upon the bottom of the petticoat that is nearest to the skirt, for while the frock skirt must not fall in limp folds down into the skirt, it is held out stiffly at the bottom as was formerly the case.

The bottom of the skirt may attain great width, but the width falls in soft, graceful folds as with no suggestion of actual stiffness. Where the material is very sheer and supple a deep hem or bands or other trimmings of heavier stuff may be used to weight the filmy folds down into the correct clinging lines and to give the skirt a certain body and substance around the feet, but many of the handsome French frocks have skirts quite untrimmed or trimmed but very slightly.

In the French frock of soft sheer material one usually finds great skirt fullness, but the curves are cleverly graduated so that there is no clumsiness at the top and the fullness—liberal though not excessive—is set into the waistband in close small plaits which are carefully pressed down the greater part of the skirt length, but are quite unstitched.

Such a skirt is exceedingly graceful, but it requires careful cutting and handling and the ordinary dressmaker finds it safer to stick the tucks or plaits for at least a short distance. The skirt shirred full into the hand is seldom seen, though in sheer material well weighted by bottom trimming it gives the desired lines and is sometimes used.

For the tailored walking skirt the cleverly cut kilted skirt is first favorite among the smart tailors, but many variations of the plaited skirt are used and the striped suitings in particular have called forth ingenious arrangements of bias panels, vertical or horizontal stripe plaits, etc. The plain front plait on breadth, trimmed or untrimmed, retains considerable prestige and one sees many skirts, especially in stripes and checks, cut with bias front seams, but with straight sides.

In length the walking skirt proper is prone to extravagance. Many fashionable women and girls wear skirts of exaggerated shortness, showing no more than ankle length.

Much of this sort of thing will doubtless be seen at the summer resorts, but the average woman will content herself with the usual two inches from the floor rule and unless a woman has an uncommonly pretty foot and makes a practice of wearing charming shoes the two inch length is infinitely more becoming than the shorter length.

Floances and frills will, of course, be used upon summer frocks, but they are not of an aggressive sort and frequently upon a muslin frock the floance merely give a gradual widening to the skirt bottom and quite lose their individuality. One floance, let us say, starts under a group of tucks or a band of lace or embroidery a little above

the knee, the fullness being adjusted in tiny tucks instead of shirring.

On the bottom of this floance is set a second band of trimming on a second group of tucks and a second floance is added below this, the line of union being hidden under the band of tucks. So the skirt width swells without any definite breaks of line, and countless variations are wrought upon this central idea.

Flat skirt trimmings are in high favor, many of them being worked out in self-material, while others make use of contrasting self-tone materials or trimmings. The Greek key design and variations of that class are greatly utilized, and with excellent effect.

One popular trimming consists of lace bands inset or applique in large battlement design, the frock material being finely tucked in the battlement sections. Another pretty design for sheer stuff is that sketched here.

The skirt from which the sketch was made was of dotted net. Two tiny shirred tucks were run in battlement lines at four-inch intervals. Below was a similar group of little shirred tucks, but the four inches between these two was filled by a band of taffeta, hand painted in flower design. Flowered ribbon is effectively used in this same way.


Bands of very fine transverse tucking in the sheer frock material, bordered by little folds of contrasting self-tone material, are liked on cotton voile, mousseline, etc., and

openwork bands made from cords covered with silk and fashioned into designs by the use of hand stitching are greatly fancied by the French dressmakers.

Soutache and bands of cloth or silk set on plainly or in fancy designs (trim marquisettes, waffles and other sheer materials and more intricate applications of silk cloth or velvet are introduced upon elaborate frocks—scrolls, or oval filled in with hand embroidery or lace, etc. Hand embroidery plays an important part in the trimming of handsome net, mousseline, marquisettes and other sheer frocks, but in the matter of hand embroidery description is useless, for the design and work are hardly the same upon any two frocks.

Very narrow bands or folds of silk form the only trimming of many exquisite French frocks, and a popular idea is the use of a lace of moderate width dyed to match the frock material, set into the skirt in battlement, Greek key or other design and ornamented at recurring points in the lace design with tiny pendants of silk or tiny tassels in the same color as the lace.

The use of little fancy pendants or grolots, usually made from the dress or trimming material to prove that they are hand work, has increased of late. Paris and one recent taffeta guimpé frock from a famous maker defies the prejudice in favor of flat trimmings by having its skirt trimmed in narrow overlapping frills of the taffeta for two-thirds of its length, each frill being edged by little fringe of most diminutive grolots.



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DESIGNS FOR SKIRT TRIMMINGS.



Romance of Cliff Dwellers

DENVER, May 15.—Recent researches conducted by archaeologists and students from western universities have brought to light some new facts about the cliff dwellers in southwestern Colorado.

The first discoveries were made forty years ago by two outlaws named Wetherell, who had for months traveled the valley, only to meet one day the surprise of seeing a great building on one of the cliffs of the Mesa Verde. The sun happened to be shining just right and this enabled them to discern what had previously escaped their observation.

Climbing up they found a great structure of 350 rooms and scattered about it other houses and ruins of great extent. Mummies,

Women in the Home and in Business

Women on the Road.

DURING the present time they emphatically do not.

Is there a field for them? One of the biggest fields in the world.

I say this only after I have had six years of experience as a "traveling salesman," writes Eleanor C. Davidson in the Chicago Tribune. During those six years I have come to the conclusion that if women would train themselves in this work they easily would equal men, and in many lines would outstrip them. I have figured that at the present time there is room for 30,000 women traveling agents in the United States. If this is so, why don't women fill the positions?

Because, unlike men, they rely too much upon their sex; they don't work hard; they don't begin right; they don't learn their own business.

A woman who has an ambition to become a "traveling man" should become thoroughly acquainted with the line she intends to represent. I have found that petticoats carry considerable weight in securing trade, but knowledge must accompany them. The agent, woman or man, must be able to talk his or her goods.

To prove that there are good traveling positions awaiting many women I am going to give the history of my own case. I was a stenographer in a big plant that made prepared paints. I was earning \$12 a week, but my ambition was to climb higher. One day I went in the manager and said to him:

"Mr. Brown, I want to go on the road for you. I want to sell paint!"

He looked at me in astonishment, then laughed, then sobered up.

"By George, that's a new idea," he said. "I'll think about it."

The upshot of the whole thing was that I began learning the manufacture of prepared paints. I didn't do this from necessity. I put on an old dress and went out among the grinding machines.

I went out in the factory proper. I saw just how sons of pressure were employed in grinding the pigments. I learned that white lead was not the only "base" and not the best. I learned that there were other "thinners" than turpentine. I learned a hundred things that equipped me for the road.

Six months I spent in this work. And when I started on my route, in Illinois and Michigan, I had all the fine points of ready mixed paints at my tongue's end. I even took a number of lessons in painting from a professional painter so as to be able to describe the difference in appearance and protection of a building coated with a cheap

one animal, sea, prehistoric, others apparently of bear, deer, species, strangely clad men and women and battle and journey scenes. According to Prof. Porter, the ancient dwellers of Shavano valley had a war club, I had all the fine points of ready mixed paints at my tongue's end. I even took a number of lessons in painting from a professional painter so as to be able to describe the difference in appearance and protection of a building coated with a cheap

mixture and one covered with a scientifically prepared product. Success? I was successful from the start. And each year my business has increased.

I find that the trading public likes to deal with women when the women have sense and know their business. Except in rare cases a woman always can get business where a man can, and frequently she can get business where her rival of the opposite sex cannot. At least I find this so among paint dealers. The institution for which I work would place a dozen women on the road during the next year if they were of the right kind. I dare say the 30,000 manufacturers in the country would employ 1,000 women if they could get them.

Merry Heart Banishes Weariness.

The girl most richly endowed by nature is the one who is blessed with a cheerful disposition. It is impossible to overrate its value to the fortunate possessor. It carries her triumphantly through the countless difficulties common to all and it helps to lighten other people's burdens.

The woman whose sunny nature scalls forth the remark, "She's as good as a tonic," is welcome everywhere. It matters not if her means are small and she is only passably good looking.

She may be positively plain, but people forget that in the charm of her expression. She cheers them up and leaves a pleasant memory of her visit behind her, and nothing she says leaves a nasty taste in the mouth of a listener.

The girl who is cheerful because it is her nature to be so never thinks it a bother to be agreeable even to the most commonplace person. She takes a smiling, pleasant interest in everybody because she can't help being natural.

Everywhere, says the St. Louis Republic, it is the cheerful woman who is popular. In hospital wards the dignified nurse, no matter how clever she may be, is not nearly so successful as the bright, cheery girl, whom patients call a living sunbeam. Some think her almost worth while to be ill if they are nursed by a girl like this.

In a business office the favorite is the girl who does her work cheerfully. She is always obliging and does not think she is cheapening herself by being agreeable. She is not quick to take offense, and as for putting on a superior air, such a thing never occurs to her, and her presence adds agreeableness to the social atmosphere.

Then, how children love a cheerful mother. Their heedlessness and ignorance are bound to get them into scrapes sometimes, and thrice-blessed are the children who can own up to a mother who is "a jolly good sort," as a boy once said. "She never rows a fellow when he doesn't deserve it." Such

women bring out the very best in children. If mothers would remember that perfect love casteth out fear, many little ones would be saved the necessity of ulking, which is the refuge of the weak against the strong.

Pleasant looks and loving sympathy are more potent in correcting faults than an outbreak of temper and a stern countenance. The cheerful woman is also a brave woman.

Whatever happens she never pities herself. I possessed of immense vitality one sets about making the best of things. She does not recognize defeat. Hope springs out of cheerfulness, and her splendid perseverance generally has its reward.

Being friendly, she has no lack of friends who are only too glad to help her over a time of trouble, and so her habit of cheerfulness reacts upon herself.

Unfortunately a cheerful disposition can not be acquired. It must be born with us. A woman who tries to be cheerful, but is not naturally so, unconsciously acquires an air of patient resignation.

To be cheerful from a conscientious sense of duty lacks the true ring of sincerity. People feel that she is acting a part, and though the majority of people are very superficial, they are quick to recognize the real thing and to be influenced by it.

Just as peevishness and discontent show themselves in the face, so it is impossible to keep a happy disposition from shining out all over the countenance.

Cheerfulness, and a knack of looking at the bright side of things, will keep away wrinkles, weariness and often illness.

Hello Girls in Manila.

Manila telephone subscribers feel that, though living in what the average American believes to be a semi-barbarous land, the rest of the world has no "edge" on them in being served by comely maidens as "hello girls." The Filipino telephone operator comes from the best families of her land and takes her work more seriously than her fair-skinned sister of the Occident. She has her servant, who is also her chaperon, to accompany her to the office, carrying her lunch, and who calls to chaperon her back to the security of her home when the long rings on her day's work. The Spanish custom of never permitting an unmarried woman above the age of 12 years to leave the portals of her casa unaccompanied, still prevails with both Spaniards and Filipinos of the better class, and their employment as telephone operators permit no relaxation of the watchful care.

The fact that the field of labor, aside from domestic service, for the Filipino girl is so limited, makes employment in this line especially desirable and much sought after by the daughters of the well-to-do Filipinos. Hence, to be a "hello girl" in the Philippines is an honor carrying with it prestige and enters into the best society.

To serve as "central" in Manila, a girl must speak and understand English, Spanish and Tagalog, and some of them possess a "working" knowledge of Chinese, Japanese and other Oriental tongues.

They receive, as beginners, a salary of 20 pesos (\$5) per month, which is increased to twice that amount on their becoming proficient.

As the word "burry" is an unknown one in the far east, no wonder it is often necessary for an impatient subscriber to curb his temper when telephoning. But the tones of the dulcet-voiced operator, "Duh linc see beesse, senor," soothes his soul to patience.

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