

THAT ONE OF STYLE

Begins to Get Ready for the Warm Summer Days

HOW TO MAKE UP THE FABRICS

What is Going to Be Worn This Year. All the Summer Goods of Woolen Materials.

All the warmer days seem to be fairly upon us, though, for that matter, one can never tell, the weather is so tantalizingly capricious. Just as we have concluded to lay away some of our warmer apparel and have animatedly planned some light gauzy garment in which we may be cool and comfortable, lo! we arise in the morning and discover a perceptible chill in the air, and the thought of that summery robe makes us



FOR SUMMER FROCKMAKERS.

shiver a little. But never mind; even with such drawbacks the season is surely advancing, and it will not be long before we may safely don our chollies and summer silks with very little fear of being chilled out of them by the cold winds that sweep across our land. But what shall we get now that we have decided that it is time to begin operations?

Well, let's take a little tour and discover what folks are going to wear. Silks? Oh, summer silks, of course! They're always pretty and shimmering and light that one clings to them season after season. They never grow old or tiresome to the eye, for their delicate designs and soft colorings are different every year.

But we are out on a search for new goods, I believe. It's a curious fact about all of the new materials that almost every one of them is made, so far as possible, as an exact reproduction of



A FASHY HOUSE DRESS.

fine material that has been fashionable all winter. First of these is the crepon. It has the same effect as the wicker crepon, except, perhaps, that the lines are finer and more closely run. Close on its heels comes the crepon chaille. This is really a very pretty, soft material. The plain cotton crepon is inclined to be a little harsh, but not so the crepon chaille. It comes in many of the same designs as the ordinary chaille—pale colored ground of cream, heliotrope, pink or colonial blue, overlaid with small boucotes or run with graceful vines. This one is particularly pretty. Its ground is cream, and at intervals of about two and a half inches runs through it a half-inch stripe of pale yellow. On the cream ground are bunches of fine roses, in dull red shades, and faint green leaves; each tied with a bowknot of heliotrope which shades off into a red almost the color of the roses. All the colors are subdued, and melt one into the other



FOR COOL AFTERNOONS.

harmoniously. Another has a plain ground, and is scattered closely with little boucotes; the design is simply two buttons crossed, no leaves and no green sprays; it is very pretty, though. The fine, plain stripes of light fawn, and a half stripe of light fawn, with a zig-zag raised line of the same shade covering it. It was all cotton, no silk thread in it at all, and was extremely cool and inviting-looking. The Normandy plaiting is just like the fine backs in wool. It was originally a striped material, and every other one of the stripes was taken up and tucked, so

that all the tucks are one shade and the ground between another.

Fine French organdies are always pretty, and are not expensive—from thirty to sixty cents a yard in their cost. Mousseline de l'Inde is fine and pretty, comes in all sorts of designs, and costs only about thirty cents a yard. It can be had in dots and figures and in stripes and flowers.

There is nothing particularly new in chollies, except in designs. The black ground promises to be quite a favorite again this season. Last year it was done to death, and grew positively wearisome. It has so many advantages over the light ground, however, that there will probably be as much of it again this season. Bedford cords are to be had in cotton also, but they don't look so soft and pretty as in wool.

But now that we've looked into the matter of materials, let's make up our minds about the cut of our new gowns. I think this one would be very pretty for a Normandy plaiting. The back is cut a la princesse—the tuck in the material running up and down—and is brought around on the hips in a few small folds over the front, the front being laid on diagonally. This runs up above the waist line, but is concealed by a tight fitting corsage that comes over it, and which tapers to a point at the waist and buttons down the front. The tuck here runs up and down again. The sleeves run the same, except an over puff, which is put on diagonally, and connected with the sleeve proper by buttons. The collar is straight and standing.

Here's a pretty and light summer costume. The waist is tight-fitting, and is cut in a deep V in front. Then the V is all filled in with fine lace, and at the join of the lace and the material two narrow velvet ribbon bands are laid, ornamented at shoulders and front with velvet rosettes. The sleeves are cut open way down, too, and filled with a big lace puff, and here the velvet ribbon comes into play in exactly the same way, and the rosette adorns the cuff. The skirt is draped just a little, caught up at the side by another rosette. At the bottom of the skirt lie two narrow bands of velvet, with rosettes at either end. About it lie two more, only shorter, ornamented in the same fashion; and above this two more, shorter still. It is wonderfully effective.

I like this one also; don't you? The skirt is long and plain, except that the panels at the side are edged from top to bottom with a little ruffling of crepe de chine. This edges the bottom also, starting from one panel and going around the back to the other panel. The waist is a blouse of crepe de chine and has an over-pelrine of the same material as the dress, also edged with the ruffling. As the ruffling goes up the front of the pelrine it widens gradually and forms a high standing collar at the back of the neck. The pelrine reaches down to the waist at the back, but in the front is only half so long. The fronts are fastened to the blouse by big velvet buttons, and there is a button at the top of each panel on the hip. The sleeves are of crepe de chine, full, with tight cuffs.

DIVA A. SCHUBERT.

Box in Flowers. A skilled botanist and horticulturist whose annual displays of rare plants and flowers are one of the features of his city conservatory, said: "The mysteries of plant life are even more interesting and intricate than the secrets of insect life. The sex in plants and flowers and trees is just as distinctive as in the human species, and it is no uncommon thing to observe at the close of the day or at early morn a dashing male plant or flower bending its form over far enough to kiss the nectar from the petals lips of its nearest floral June. Then some of the handsomest and most delicately formed and tinted plants and flowers are ruthless and as savage in their instincts as the cannibals of the Fiji Islands. The entire order of pitcher plants, notably among them the beautiful 'wild duck' or 'Indian moccasin' plant, whose delicately pink shaded purse-like sack is the admiration of all wild flower seekers, owes its existence to the flies and small insects which are attracted within its folds by the delectably flavored moisture of its cup and smothered and starved to death by the spasmodic closing of its outer door, becoming all intruders in as completely as a cell of the old Bastille, and on these strange feasts the beautiful plant lives and thrives."—Philadelphia Press.

Handy Machinery. "I can rent you a room on the fourth floor," said the agent of the building, "for about one-half what these rooms will cost you. The elevator doesn't run beyond the third floor on account of an unfortunate blunder in the construction of the building."

"Are there any rooms for rent still higher up?"

"None that would suit you. There is a little cubbyhole just under the roof, away up at the top of a long, dark stairway, hard to find, and—"

"What will you rent it for?"

"Most any price—say three dollars a month—but of course you don't."

"Retired place, isn't it?"

"Retired? Great Scott! It's simply out of the world."

"H'm! If I was in the—er—collecting business and was after a man to collect a—to collect a bill, and he had that room, I think I—I'd find it somehow."

"You couldn't find it if you had a hundred bills and an execution and a search warrant. No man with a bill has ever—"

"I'll take it!" said young Archy eagerly.—Chicago Tribune.

Red Boy—Gramma, the steel blue speck on your nose.

Grandma—Sakes alive, child! Where's my hair-kercher?—Jeweler's Weekly.

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