

THIN SUMMER GOWNS

Nothing Prettier Ever Devised for Women.

BEAUTY OF PRESENT FASHIONS.

Ideas From All Periods and Nations—Oriental Modes.

Conflicting Rumors as to the Reigning Mode of Shaped Flounces—Silk Braid a Feature of Trimming—Endless Use of Lace—Passing of the Flat Back—Sweet the New Color—Muslin Frocks—Odd Effects in Decoration—Blue and Green Combinations—Shapes of Sleeves—White Serge Yachting Gowns.

The fashion designers find their profession an exacting one in these days of increasing demands for variety when the need of novelty as a business promoter continually spurs them on to higher flights of invention. Every scheme for gaining some fresh inspiration is worked out to the limit, even to the extent of travelling in Oriental countries to search for picturesque ideas which may serve at least as suggestions for something that may tempt the sartorial taste. Many of the old picture galleries of Europe are happy hunting grounds for the makers of fashion who study the old portraits from the material, as well as the artistic point of view. And so the evolution of fashion goes on, each new form in dress dating back to some earlier period of history for its original conception. All the old books of historical costume are being studied again with the same purpose in view, and yet never is the old costume reproduced absolutely. Ideas are culled here and there, and with the modern knowledge of design, grace of outline and artistic detail, the result is something to tempt the most hardened advocate of dress reform from her righteous path. Never before in the history of dress has there been such a state of perfection as we have today and we can hardly expect anything less or even more beautiful for the season to come. The commercial interest in fashion is responsible for no end of changes, however, and for most of the extravagances which are directly charged to the vanity and fickleness of the women who indulge in them. Just where this tendency to study old-time fashion books and Eastern customs in dress is going to lead us is a question which only time can answer. Already we see the influence of Oriental modes in the season's coats and in various trimmings which decorate our gowns, but surely our clothes were never more artistically designed and finished.

The clever designer is ever on the alert

skirts, skirts shirred and plaited around the hips. Paquin is very persistent in bringing out models on these lines and no doubt he will ultimately succeed in making them so graceful and attractive that they will be adopted without a pang of regret for the pretty skirt of to-day. Already we are informed that the perfectly flat back is out of style, that there must be a plait of some sort at the back. Added to this is another rumor that the day frock is to be shorter but not quite so much of a train as formerly, no matter how dressy it may be.

The comfort of the so-called tub gowns may be responsible for this to some degree at least, as the length is in every way becoming without being superfluous. It is here that the box plaited skirts are so charmingly represented. One of the prettiest shirt-waist gowns of the season is made of gun metal gray Louisiana silk with the box-plaited skirt stitched down to the knees and a blouse bodice, with collar band and a very narrow waist of tulle and lace with two very narrow plings of blue silk to give the touch of color. The peculiar gray in this kind of silk is wonderfully smart in the simple sort of gown, while if it were made up more elaborately the effect would be ugly in the extreme.

This order of color, only in a lighter shade, is seen among the linen gowns as well. The model is made with three tucks around the hem, the seams all joined by open stitches of silk of the same color and a hip yoke of narrow encircling bands with fastenings between. The broad collar has the

side of the vest in front, caught a little way above the tips with a fancy strap through which they pass.

The combination of black and cerise lace is a feature of the new froulards gown, and particularly those in shades of red. Pop-



line froulard is one of the new varieties and is very thin and soft. Among the other new summer materials are the embroidered voiles and the exquisite crystallines. The latter in white are charming embroidered in all sorts of odd effects are carried out in



same finish and smoked pearl buttons fasten the blouse up the back, behind the cuffs and belt which crosses with tab ends. Steel color is one of the latest innovations in the color line apparently and you see it in other materials, namings, for example, trimmed with silver braid and black velvet. It is no end swell, but it is a trying color all the same and cannot

for suggestions and he finds them, too, in most unsuspected places in things as foreign to dress as a doorknob. All sorts of pretty little devices in trimming are constantly coming out, adding beauty and dainty charm to our costumes. Just at the moment there are many conflicting rumors as to the reigning mode of shaped flounces. One is to the effect that they are surely going out, while other reports assure us that they are quite as much the mode as ever. Flounces we have in abundance, however, but they are not always shaped.

Still the circular flounce is very much in evidence on all kinds of gowns, three shaped flounces forming the entire skirt being one of the latest expressions of this particular mode. How these flounces are finished on the edge depends very much on the material, but folds which resemble tucks are very popular. Then again you see silk braid, or a band of silk in trefol design. Silk braid, and especially the finest sort, is a distinct feature of trimming on the latest summer gowns. The finest veilings are trimmed with it seen on in

become universally popular on that account. It is seen at its best in velvet, however, so there is no telling what the autumn fashions may bring forth. Various shades of yellow, well defined by name if not by difference, are well up in the fashionable color list and you may have maize, gamboge, beige, twine, the delicate tinted champagne color, or plain yellow, whichever you fancy. Beige colored gowns are a staple all-the-year-round sort of costume and the popularity of pounce in its natural color has added another tinge to the list. In lace and embroideries the varied tints of yellow are represented in their prettiest guise, the combination of cerise and cream tints being wonderfully effective. A charming gown of white organdie muslin shows a trimming of Madeira embroidery in a real butter tint worked on the edge of each flounce inset with small medallions of black Chantilly. A bow of black tulle on the bodice midway between the neck and the belt is a smart touch applied to many of the thin gowns.

The newest thing in muslin shows a lingerie embroidered border worked in black and very lavishly in appearance. An imported gown of rose pink muslin shows this finish. The bodice made surplice fashion and the embroidery finishing the edges. A long band of black Chantilly lace forms the sash. Lace ends of this sort are one of the latest touches on the thin gowns, especially in black, and the shorter tarts are used very prettily around the neck below the collar band at the back, the ends falling at either

trimming the thin gowns, one of which is a square, a circle, or an oblong bit of embroidery edged around with more embroidery of a different kind and tint, finished with a little fringe of cords and rings. The motifs are very distinct in shape and outline, but usually joined by more rings and narrow bands of gauze.

Another novelty in trimming, described in the foreign fashion notes, is white lace with part of the design hand painted in black. This is more especially for evening gowns, inset of course, like all laces in these days, but the effect is indescribable. It seems to be one of the season's fancies also to use black mahese lace as a trimming for a white Irish lace, as if lace could need any decoration, but it seems to this season, as one to get special effects and add richness to the gown.

Deep inset bands of lace at the hem form



one of the modish skirt trimmings for ceremonious gowns many of them being embroidered with fine paillettes, or pearls or both in combination. Lace flounces are another feature of the summer dinner gown, which is made of net, embroidered mosseline, or brocaded gauze. An odd combination on a gown of deep beige veiling is a deep collar of Irish lace inset with pale blue linen medallions embroidered with blue and white and a delicate touch of black. This is attached to the bodice with little cluster loops of black velvet ribbon.

Ultra smart is a frock of Japanese tulle in a rich shade of current red, trimmed with a coarse green lace combined with a red braid lace embroidered by hand in silks of various colors, giving the effect of red decoration softened by gray. The belt and sash are of black taffeta. Medallions of this trimming show between the points around the skirt, and tiny bows of black taffeta head the flounce.

Apropos of color is the blending of blue and green, which is so conspicuously in evidence among the smartly gowned women. The shades considered, by some,

the most harmonious are the hyacinth blue and periwinkle green, the blue for the main color and the green as an accessory. A pretty blue taffeta blouse, for example, is inset with narrow bands of green silk overlaid with an open stitch in blue. The skirt for this blouse should be entirely of the blue, and the hat of blue straw with green trimmings.

Some combination of blue and green is considered decidedly a distinct feature of fashionable dress, but it is one which requires a fine discrimination of shades and modes of putting them together or it is an absolute failure. When it is managed right, however, the effect is extremely smart.

Veilings and pongees are the materials most famed in green. Sage green linen is very popular also. One serviceable model in this material has a five-gored skirt with a box plait panel effect down the front from which there is a hip yoke of shaped bands overlapping each other. The skirt below is tucked to the knees, flaring out prettily below and finished with a hem.

The blouse is also tucked all around from either side of the box plait in front which appears to be an extension of the one on the skirt, and the smart touch which gives it style, is in the wide collar and cuffs of black linen with a band of white linen dotted with red French knots, on the edge. The stock is of the same combination and the belt is of black linen.

The ruffled skirts show up prettily well in the linen gowns, one phase of them being a deep graduated circular flounce in which there are four circular ruffles, each one edged with a band of white linen fastened on. This gown is in green also and the bodice is a jaunty little tucked bolero finished with heavy cerise lace above the white band and tucked all around.

The sleeves are a small flowing shape finished with lace and white linen which also form the round, flat collar. Of dotted white muslin is the underbodice adding daintiness and charm to the costume. Bands of white linen stitched with color trim some of the linen gowns very prettily and tucked white mail with lace forms many a dainty collar and full undersleeve for the popular flowing or bell shape.

Sleeves seem to have resolved themselves into two forms, the bell and the bishop, both varying in size to suit the wearer, yet in general they increase in size, but always in soft drooping effects. Many pretty effects are made by slashing the sleeve up the back well above the elbow and strapping it across in various ways. Short pointed straps of velvet ribbon, and silk bands find many uses this season, and tiny black velvet buttons are very much used in the tip ends and so are the little crochet button.

One mode of using the green note in your costume without making it conspicuous is in the lining or skirt foundation. You see this in a white mohair costume made over light green silk and finished with green stitching and a piping of white silk on the edges of the triple skirt.

The blouse coat has a round reverse collar also stitched and piped and a plaited vesper back, finished with bands of white silk and dangling passementerie ornaments of green silk. The chemise vest is of cerise lace, fastened with a fancy green button.

On the white serge yachting gowns a

great deal of narrow gold braid is used in trimming and it is made unusually effective by sewing it on white tulle silk bands. Gold cords and tassels are added on the front of the blouse coat.

First among the illustrations is a tucked white muslin gown with a triple skirt edged with lace, narrow lace edged flounce finish the hem, and black velvet forms the sash and ends on the bodice.

The next model is a black taffeta gown over white, inset with black and white lace. Pale tulle alpaca forms another costume trimmed with bands of silk in a darker shade.

The blouse coat is a stunning model in plait with the shoulder effect accentuated by a strap which extends into the sleeve. The blouse is of Alencon net tied with a scarf of blue and white foulard.

Another model in sheer white voiles shows tucks and lace medallions. A deep vogue of heavy lace is the feature of another voile costume, the whole style of the gown being especially becoming to a slim figure.

In silk veiling is another costume with

THE ONION: A STRENUOUS TYPE

VIRTUE AND POTRY IN A MUCH-ABUSED VEGETABLE.

It Has Survived a World of Ill Will and Last Year's Spite of It—What Can Be Done With the Root in the Kitchen For Table Some Folk "Brainize It."

So long as victuals and drink continue to be the chief of our diet, the onion will keep on being glorified by some persons and blackguarded by others. The onion is one of those strenuous vegetables about which one cannot be indifferent. Other years for it with a passionate longing or else utterly repudiates it and everybody who has any trafficking with it.

If one never had to take one's onions at second hand it would not be so bad. But even the staunchest partisan must qualify sometimes before the breath of the destroyer. If the law would only set apart one day a week for the consumption of onions and forbid it, under penalty of fine and imprisonment—preferably imprisonment at all other times, it would be a boon to the world. The onion hater would at least know when to take to the woods and how long to stay there.

As for banishing the onion from the kitchen, that would be a crime. There have been poets who have sung its praises, but perhaps some of the prose rhapsodists are just as eloquent. For instance, if you want to crush your neighbor who regards your dish of onions with a supercilious eye, just ask him if he knows that the onion is called "the rose among roots."

Ask him if he knows that "without it there would be no gastronomic art," that

"its presence lends color and enchantment to the most modest dish, its absence reduces the richest banquet to hopeless insipidity and the dinner to despair."

It is quite possible that your haughty neighbor may decline to follow this hint and may show no signs of being plunged into despair pending the addition of onions to his own menu. The antidote is a stiff-necked party. In that case you must wave your hand airily and say:

"As Mrs. Pennell says in 'The Feasts of Antinous,' the secret of good cooking lies in the discreet and sympathetic treatment of the onion. It gives vivacity to soup, life to sauce, it is the poetic soul of the salad bowl, the touch of romance in the well-cooked vegetable. But woe betide the unwary woman who would approach it for sacrilegious ends. Life offers nothing sadder or more degrading than the onion brutalized."

This means, "unwary woman," that the poetic soul of the salad bowl is not to be added in chunks. Just take one small poetic soul, cut it in two, and rub the inside of the bowl with it. What you want to produce is the effect of a whispered suggestion, not of a "barker" with a megaphone.

In reply to this it is just possible that someone may say, "But what about potato salad?" Well, potato salad strikes the epicurean as an instance of the onion brutalized. Here is no "discreet and sympathetic" treatment of the onion, and as for the treatment of the potato, it is nothing more nor less than murder. It is beyond the bounds of imagination to conceive of an accomplished French chef perpetrating an American potato salad unless under compulsion.

One rarely sees an onion on a French table, but, on the other hand, few indeed are the dishes, outside the entrees and desserts which do not see an onion before they come to the table. The average French family has onion soup certainly 365 days out of the year. Never in all that time, though, is there more than a delicate flavor of the vegetable and never the smallest fragment actually present in the clear yellow liquid. As for cream of onion soup, the writer has tasted it in its perfection much nearer home than Paris. Dining off family at a Brooklyn table he has seen a radical anti-onionist, paragon unalashed of a second helping, so wonderful are the results of a truly "discreet and sympathetic" treatment of the onion.

Dumas, who was not inconvertible to the merits of his literary work, is said to have been proffered his recipe for onion soup, that of anything else he ever wrote. If any one would like to know whether he had reason to plume himself, here is the recipe: A dozen onions, Spanish in preference, sliced and fried in fresh butter until a golden yellow, then boiled in three pints of water, seasoned with salt and pepper. After twenty minutes' boiling mix with this preparation a liquid over pieces of bread in the tureen.

Next to the onion simply to impart an aroma, a flavor, a poetic soul, and to its use in soup, perhaps the most delicate form in which it can appear is boiled in cream. Tender young onions may be prepared so delicately that the most susceptible palate can be offended. Cook them half an

hour, draining off the water when about half done and adding fresh. Then serve with rich pure cream on toast. If the onions are a little older cook them a trifle longer, adding milk after draining off the water. If older still, cover the cream sauce with grated Gruyere.

For onions farre, take out the inside and fill with minced beef, mutton or any meat, add truffles, mushrooms, olives and capers. If you care there are fried onions to be prepared more or less successfully. This is a very good way, however, in which to run the risk of fritterizing the vegetable. The same is true of baked onions, of scalloped onions, Moderation should be the guiding watchword of the kitchen whenever onions are concerned. To extract onion juice for use in flavoring soups and vegetables, press the raw surface against a grater and move it slowly. The juice runs from the end. Some cooks think highly of onion vinegar, which is made as follows:

Take 8 medium-sized onions and chop them, take one quart of vinegar and 1 table-spoonful of salt, sugar and let them come to a boil, pour this over the onions and let them stand covered for a week. To remove the color from vessels in which onions have been cooked, put in wood ashes or red soil, soaked or live, fill with water and fill with lard, wash in hot soap suds and rinse well.

When peeling onions hold them under cold water, as that will keep them from smarting the eyes. To avoid "smarting up the house," as the cook says, when boiling onions, remove only the dry outer layers, leaving the juicy portion. In fact, so that the pungent oil does not escape.

The washing soda on the knife with which you cut an onion, or less used, is used to run it through. Never cook onions in an iron pot. This does not mean that one cannot use galvanized iron. Always scrub with fresh soap. Nature keeps the spoon for onions alone. If onions are strong, boil them in three waters. A good rule for the time of boiling is to keep it equal to a strain of the onions.

In Mrs. Pennell's book the list of alliterative chapter heads breaks down when she reaches the onion. There are not sufficient instances of the triumphant onion, the simple side, the subtle sandwich. Probably plenty of persons will hasten to suggest that the onion is a vegetable of an alliterative as well as accurate by saying, the odorous onion, or at least the overpowered onion. But Mrs. Pennell thought otherwise and her own subject is called The Incomparable Onion. It is from that chapter that certain ardent praises already quoted were taken.

A few more may prove useful to the epicurean diner on onions.

"The fragrance," declares Mrs. Pennell in a rapid review of onions, "is the most associating of odors and piquant. All Italy is in the fine, penetrating smell, and all Provence and all Spain. It is in the atmosphere breathed by the people, it is so that ever it must suggest blue skies and endless sunshine, cypress groves and olive orchards. It is interwoven with memories of the golden times. The song of Dante, the music of Masanigra!"

According to Mrs. Pennell, some rank the onion as a root vegetable. It is, indeed, a root vegetable, but it is not a root vegetable. It is a vegetable of an alliterative as well as accurate by saying, the odorous onion, or at least the overpowered onion. But Mrs. Pennell thought otherwise and her own subject is called The Incomparable Onion. It is from that chapter that certain ardent praises already quoted were taken.

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NOT THE LITTLE WOMAN'S DAY

WOMEN HAVE GROWN TALL AND THE MODES ARE FOR THEM.

The Change Attributed to Physical Exercises—This Can Make a Girl Beautiful—Necessity to Take a Beautiful Figure—Reduce the Waist—Measure—Home Exercises.

Small women are so utterly out of fashion in America just now that no one takes their limitations into consideration when designing fashions or frocks. With their mental and political aspirations women have shot up physically and it is calculated that within the past twenty years they have added two-thirds of an inch to their stature.

In view of the prevailing styles it is well that this be the case. It is now absolutely necessary to take in order to carry off one's clothes creditably, and appreciating this fact, the rising generation is pretty generally overtopping its mamma in the matter of inches.

There is no question that the girls are accomplishing these results by increasing physical exercise and outdoor sports. They take as much pride in their height, flexibility of joints and gymnastic training as their mothers and in many respects are easy rivals of the stronger sex. It is no uncommon thing to see a maid of 16 denying herself bonbons and ice cream to harden her muscles or taking her constitutional in gossamer and goggles regardless of the weather.

The twentieth century dandy knows that exercise makes the thin girl plump, the fat girl slender and all girls beautiful; that the brain is stimulated and better work in intellectual lines is accomplished; that exercise is the best cure for disease and medicine is imperatively necessary without it.

To set the blood coursing through the veins and prevent that sluggishness which arises from inactivity, take a position as if at it to box with a friend, a dumbbell in each hand. Stand firm and strike out boldly with the arms, one after the other, but without any unnecessary violence.

This exercise will bring the blood to the face, which is very necessary if one wishes to keep a blooming complexion—and athletic exercises, some one wisely remarks, have a very immediate effect upon the complexion, the best, in fact, being to stand and matron, that you possess a pair of dumbbells, which are considered equal, if not superior, to any other article of gymnastic practice.

Turning somersaults on a long mattress is fashion's newest cure for adipose. It often takes logic and patience to persuade a stout, dignified lady to turn a somersault. At such a gymnastic performance seems an awful and awkward enterprise, but once one learns how to turn a somersault, even at 50, the exhilaration of it grows on one and its effects on the waist measure are simply astonishing. It does far more for a fat, clumsy woman than can be imagined without a trial.

This is an exercise to reduce fat, and there are others. Set a mark on the wall and kick at it ten or twelve times with each foot. Then stand sidewise and repeat the motions from the side, place the hands on the hips and jump up and do ten times.

Set two chairs four feet apart, thrust a broomstick through the rounds, and run and jump over it ten or a dozen times. At such a gymnastic performance seems an awful and awkward enterprise, but once one learns how to turn a somersault, even at 50, the exhilaration of it grows on one and its effects on the waist measure are simply astonishing. It does far more for a fat, clumsy woman than can be imagined without a trial.

Have a bar hung somewhere so that you can raise yourself up by the arms half a dozen times. By this time the body will be in a vigorous glow to carry away these exercises, and help to settle about the hips, and give grace and suppleness to the movements, making the limbs round and springing lightly upward.

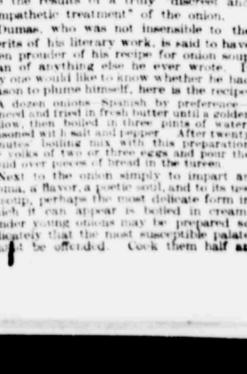
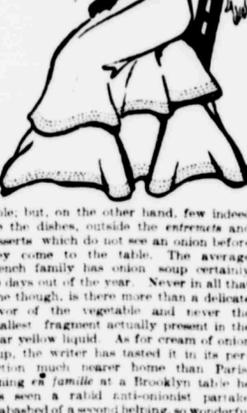
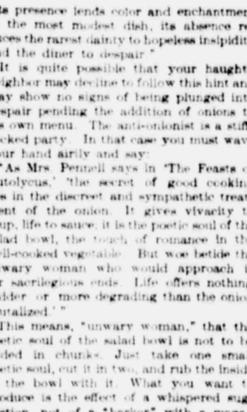
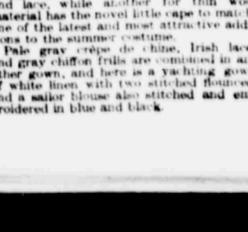
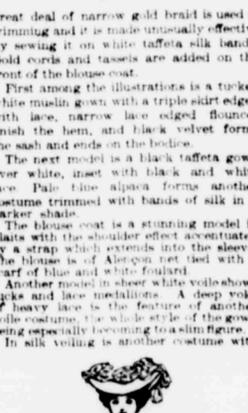
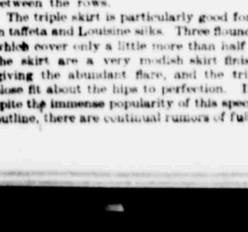
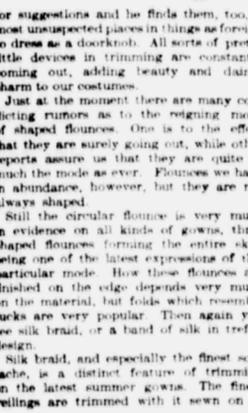
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