

SUMMER EVENING FROCKS

SIMPLE OR ELABORATE ACCORDING TO STAGE SETTING.

Decorative Net Models—The Line of Decolletage—Frills and Ruches in the Trimming—One Tone Effects—The Short Waisted, Scant Tunic Models.

The summer evening frock may be as simple or elaborate as one pleases to have and as a matter of fact, it is the character of the evening frock which will be determined by the stage setting.

If a woman goes to a very smart summer colony where elaborate private entertainments are the rule she will find use for evening toilettes of the most elegant sort. Hotel life at a fashionable resort may give one a chance for equally gorgeous evening frocks, but the elaborate detail of the winter season and may be eminently successful without even a hint of extravagance.

Many of the embroidered or lace-trimmed maquettes worn over soft satin slips are made to do duty for summer dance frocks, and pretty models in linen or batiste are also in order. Of course all of these may be made costly by lavish use of hand embroidery and expensive laces, but this is not necessary, and some of the daintiest things of the sort have been of decided simplicity.

The fine nets, plain or fancy, are always among the most satisfactory of summer evening materials, practical, easily freshened, suggestive of coolness, lending themselves to self-trimming and arrangements that do not call for much expenditure.

The growing liking for veillote effects, shown in flat, scant frills and flounces, bonillones, ruches, shirred cords, fichus, etc., is in favor of these serviceable little net models, and for youthful wearers nothing could be more charming, while even the older woman, thanks to the general adaptability of the popular fichu, can adopt this type of frock without inappropriateness.

With demi-decolletage such a frock is suitable for any ordinary summer evening purpose, even the most informal, and with full decolletage it takes on a more festive air. One finds, by the way, numerous models in frocks of this type which show the old decolletage line falling off the shoulders, though the fichu is seldom associated with this cut.

The decolletage line running straight across the chest from a little below the base of the throat, in front and back, to the shoulder points, is popular to and the V-shaped, square and round lines all have their places as a matter of fact in this day of eclectic fashions; the correct decolletage is the one that is most becoming and the wise woman is she who finds out beyond mistake what that most becoming low neck line is for her and holds fast to it.

A daintily youthful little evening frock with the low cut neck falling off the shoulders was built up in fine dotted net of creamy tone over white satin and as will be seen by the sketch of it given here was of the utmost simplicity. The under robe was of the usual narrow clinging lines and showed untraced merely in deep hem at the skirt bottom.

The softly full net skirt falling straight from a high waist line was drawn down and held into the top of this under robe by a ruche of the net through whose center ran light blue satin ribbon caught at the left front by a cluster of small pink roses. The decolletage was drawn in by a similar blue ribbon arrangement but held on the shoulders by folds of ribbon, one in pink and one in blue. Bodice and short sleeves were cut in one. The high girdle was of blue satin. Babyish, of course, and calling for a youthful wearer, but altogether charming in its ingenuous way.

There are pretty simple evening frocks of silk mousseline or kindred material with ruffles and sach of fringed tulle or satin and becoming lace-trimmed fichus, and there are genuine veillote models whose narrow foundation skirts are entirely covered by flat deep flounces and whose bodices, slightly high waisted only, are almost hidden under fichus. Some of the pretty, sheer stuffs with narrow pointed borders make up attractively in these lines, and narrow lace or a line of velvet or satin may border the flounces.

Then again there are piquant little evening frocks in one-toned materials whose skirts are trimmed at bottom in many overlapping narrow frills of soft lace, similar frills appearing in less lavish fashion upon decolletage or fichu.

More in line with the evening frocks to which people were accustomed in the winter, but appropriate for summer through their delicate frills and the dainty materials popular for both winter and summer, are the short waisted, scant tunic models to which women cling loyally in the face of prophecy concerning longer waists, fuller skirts and, second Empire flounces.

There is no denying the charm of these models when their narrowness is not carried over the border of caricature, and the woman who must economize has called the originators of the fashion blessed, for never did a mode offer better opportunity for the utilizing of old evening frock materials. Where a four-trim evening frock can be made over into the foundation robe and even where the tunic is short it is usually possible to make it material so that it will be presentable in the part of the skirt that must be changed.

The frock with short waisted bodice which is styled in chiffon, marquisette, net or other sheer stuff and with a slightly fitted tunic falling only half way or three-quarters way down the skirt, cut straight and weighted by heavy embroidery or fringe is deservedly popular and easily made and some admirable effects of this order have been noted.

A clinging white satin four-trim partly veiled by a tunic of this type in corse form is bordered by a narrow heavy embroidery in silver, was distinctly modern. The girdle was of silver gauze and the deep V of the bodice was partly veiled in by fine white tulle over silver gauze.

Another tunic frock on similar simple lines was of pale pink satin, bordered at the bottom with a narrow gold galon, and the tunic was of the cream silk net flared in gold and bordered by a galon of gold on the skirt.

The evening frock of charming or soft silk, with lace altogether or lace and net together of lace, net or other material is another model favorable to the older woman, though some of the old-fashioned cannot be so easily hidden in the type of frock as in the veiled model. The frock of the sketch with its soft pointed skirts at each side and its sleeves and upper bodice in one is a chic little



Alexander Brown of Bryn Mawr, and Mrs. Ogden Mills.

The marriage of Miss Mary Eleanor Vernon Dodge and William Strong Cushing will take place on Wednesday at the Chapel, New London, Conn. Miss Dodge is the youngest daughter of Mr. and Mrs. Harrison Howell Dodge of Washington, D. C., and Mr. Cushing is a

E. Cozier Wilmerding, who left on Wednesday, will make but a brief stay in Europe. William Church Osborn, who departed that day, will join Mr. Osborn and their daughter, Aileen Osborn, a debutante of last winter, on his arrival and will return with them in September.

Lord and Lady Pirrie, who reached here from England on Tuesday, are the guests of Mr. and Mrs. William Barbour

has been staying at Lenox with Mrs. Burden's parents, in company with Raquette Lake in the Adirondacks.

Lispenard Stewart, who leaves Newport today, will visit Miss Serena Rhineland at New London, Conn. and afterward his brother-in-law and sister, Mr. and Mrs. Frank Spencer Witherbee, at Lake Champlain.

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They are seldom elaborately decorated, says the Queen, but their color and the play of light and shade on their shiny surface is quite enough to make them interesting.

For some things pewter had the advantage in that it was more easily kept clean, and it also was more cheaply worked besides being the more inexpensive metal, so that things which were not exposed to much direct heat were often made of it.

These were plates and dishes, salt cellars, mustard pots, pepper casters, mugs, measures and teapots. Brass, which was the stronger metal and not so easy to melt, was used for things where strength had to be combined with a fairly light weight and those things which were used near the fire.

Coffee pots were frequently made of it, as they were often placed on a hot hob, and they are generally of a very pleasing shape, the straight lines of the sides contrasting with the curves of the lids, handles and spouts.

The earliest often have the handle at the side, and generally this is of ebony or other dark wood. The straight sided shape is the most usual in brass and may be ascribed to the first half of the century. The urn shape is also found, but this was more general in bronze or Sheffield plate.

One interesting piece is a small kettle generally called a "toddy" kettle, as it holds just enough water for two crochets partaking of that delectable beverage. A larger kettle on stand is a very handsome piece, early Georgian in character. It is heated by an iron, sitting into a socket in the stand, which will keep the water boiling for half an hour. Later patterns have the heater in the middle of the receptacle for the water, so that none of the heat is wasted. This is a very beautiful kettle, quite as much attention being given to every detail as if it were made of silver.

Another class of brassware may be described as fire-side furniture, such as fenders, fireirons and such things. The brass fenders and coal boxes of the Chippendale and later Georgian periods are well known generally carried by figures of small fireirons, such as long-handled shovels, are not so usual, and a complete set hanging on its stand is rare, and if found should be highly treasured. These are of course entirely hand wrought, which gives a very pleasing play of light and shade on their surfaces. The metal they are made of is quite thick and has a very different appearance to the thin, machine rolled sheet brass used in making up modern sets.

All sorts of kitchen utensils were also made of this metal, such as chestnut roasters, little scales of brass and copper and the type generally carried by figures of Justice. Some of the ladies and skimmers are very quaint in shape and are well worth acquiring. In buying old brass things it is well not to have anything that is not always easy to get at the surface, and it is well to refuse to buy anything that is in this state, as it is only reasonable to suppose that if genuine they would be cleaned up, and to show off their good points. If of course if they have been found at an old metal dealer's or a similar spot these remarks would not necessarily apply.

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The headache is often replaced by an inflammation of the eyelids, especially in young and healthy persons who also have a little conjunctivitis with a feeling of tension or fulness in the eyes which may become real pain of a dull aching character, the eyeballs being very tender on pressure.

Sometimes there are vertigo and sickness, with dyspepsia, palpitation, and even difficulty in breathing. Sleeplessness is a very frequent symptom, due in part to the excessive flow of blood to the brain and in part to the low tone of the whole nervous system.

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One interesting piece is a small kettle generally called a "toddy" kettle, as it holds just enough water for two crochets partaking of that delectable beverage. A larger kettle on stand is a very handsome piece, early Georgian in character. It is heated by an iron, sitting into a socket in the stand, which will keep the water boiling for half an hour. Later patterns have the heater in the middle of the receptacle for the water, so that none of the heat is wasted. This is a very beautiful kettle, quite as much attention being given to every detail as if it were made of silver.

Another class of brassware may be described as fire-side furniture, such as fenders, fireirons and such things. The brass fenders and coal boxes of the Chippendale and later Georgian periods are well known generally carried by figures of small fireirons, such as long-handled shovels, are not so usual, and a complete set hanging on its stand is rare, and if found should be highly treasured. These are of course entirely hand wrought, which gives a very pleasing play of light and shade on their surfaces. The metal they are made of is quite thick and has a very different appearance to the thin, machine rolled sheet brass used in making up modern sets.

All sorts of kitchen utensils were also made of this metal, such as chestnut roasters, little scales of brass and copper and the type generally carried by figures of Justice. Some of the ladies and skimmers are very quaint in shape and are well worth acquiring. In buying old brass things it is well not to have anything that is not always easy to get at the surface, and it is well to refuse to buy anything that is in this state, as it is only reasonable to suppose that if genuine they would be cleaned up, and to show off their good points. If of course if they have been found at an old metal dealer's or a similar spot these remarks would not necessarily apply.

Signs of Eye Strain. From the Lancet. Chief among the symptoms of eye strain are watering of the eye, a gluing together of the eyelids on awakening in the morning, headache, the position and character of which vary with each individual. It may be neuralgic or it may be deeply seated, as was the case with Wagner the musician, who was complaining constantly of "the nerves of his eyes."

The headache is often replaced by an inflammation of the eyelids, especially in young and healthy persons who also have a little conjunctivitis with a feeling of tension or fulness in the eyes which may become real pain of a dull aching character, the eyeballs being very tender on pressure.

Sometimes there are vertigo and sickness, with dyspepsia, palpitation, and even difficulty in breathing. Sleeplessness is a very frequent symptom, due in part to the excessive flow of blood to the brain and in part to the low tone of the whole nervous system.

The symptoms of eye strain appear sooner in those who lead a confined and sedentary life, who follow occupations which need a constant use of the eyes in bad or unsuitable light, and in those who are afflicted from any cause, due in part to the excessive flow of blood to the brain and in part to the low tone of the whole nervous system.

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