

## CURRENT FASHIONS.

PROMINENT MODES THAT MARK THE SUMMER SEASON.

Recent Materials Over Silk—White  
Trans. In Favor—Bodice Cover-  
Gowns Co. Fronts—Increased Use  
ings and Fane. and Tucks.  
of Flounces, Cording. to remem-

The summer of 1897 will be remembered in the annals of fashion as a season of delicate materials over silk. Grenadine, barege, fancy canvas, muslin, chiffon and guipure are used for the smart summer gowns, with lace, ribbons and fancy trimmings galore. Above all, lace reigns supreme, adding its finish to everything, from the delicate bows on hats and toques to the flounces



LACE BOLERO. BODICE COVERING. LAWN FRONT.

on silk petticoats. White dresses are in vogue again, the favored materials being lightweight pique, dimity, linen, organdie and muslin.

The early Victorian period is made responsible for many of the present fashions. With other reproductions is the flounced skirt on which, from belt to hem, each flounce is shaped without fullness and cut on the cross.

Sets of bolero lace fronts, consisting of two pieces, rounded or square, are exceedingly popular, as they can easily be adjusted to dress bodices of all kinds—cotton as well as silk—without the aid of an expert dressmaker. They fit to the shoulder and under arm seams, and the waistband may be fastened to the side seams and only cross the front in folds or pass round the waist.

Many large old lace collars are being adapted for bolero fronts and pieces of embroidery. Others are being utilized for the fancy fronts of gowns, to be worn with boleros or open coats. The fronts are made on lining, the material being arranged as collar, front and deep band round the waist, this last being for wearing with the boleros, which show part of the band. With a coat or eton jacket this band is not necessary. Half a yard of material is enough for the collar and front, so that the expenditure is not large, nor is the making up beyond any ordinary worker's powers. All sorts of odd pieces can be advantageously used up in this becoming way. Very cool and pretty are puffed white lawn fronts with rows of insertion between the puffs. Bodice coverings are another specialty of the season. Made in lisse, applique, lace or other transparent material, one of these coverings renders an otherwise plain bodice a decidedly dressy affair.

The black and colored satin cravats, passing round the throat and fastening in front, with or without the narrow, turned over linen collars, are extremely neat and becoming. They are now to be had in fancy print for summer wear. The cotton blouses are much the same as last season, only they have white linen cuffs and collars.

Tucking and cording are much employed, especially on sleeves and yokes. Very narrow tucks are in vogue.

Cordings of light silk are becoming fashionable, and tiny tucks are stitched with silk in a contrasting color, and

this coloring is repeated in the passementerie which divides the groups of tucks or outlines the popular pinafore bodices. Glace silk, both shot and plain, is much used for gowns and is universal under canvas and grenadine. It is now quite the fashion to use a distinctly different color under canvas, and green shot glace is used under blue with excellent effect.

Platings of lisse and chiffon or gathered frills are used with the utmost liberality on mantles and gowns, but one of the newest features in dress bodices



NOVEL NECKWEAR.

is the tiny yoke of varied shape, but quite small and high, which is made by arranging the material over the bodice in pinafore fashion and facing the top of the lining with some light, handsome material or with white satin, covered with ecru or string colored guipure.

ALICE VARNUM.

## OUTING COSTUMES.

Dresses For Tennis, Golf, Yachting and Other Outdoor Recreations.

The coat and skirt style of summer dress, so much worn for tennis, yachting, golf and all outdoor recreations, is shown in greater variety than ever. There are eton and bolero jackets and fitted coats with basques of varying lengths. So whichever is most becoming to the figure is the one to choose. A pretty model in gray cloth with a zouave jacket is trimmed with a flat gray braid, edged around with a fancy cord. The necessary contrast of color is in the vest of yellow lace and a belt of pale green silk.

White kid is the finish on another coat of mixed cloth, with black satin revers and collar. The plaited bolero,



WHITE SERGE COSTUME.

trimmed with embroidery, is a pretty fancy for a pique gown, and still another pique coat has insertions of embroidery set in the front and around the revers. In addition to the foregoing the New York Sun gives illustrated descriptions of yachting and other suits made of serge, mohair and linen, the wool materials being recommended as most serviceable for this purpose.

A pretty seaside model made in white mohair or serge has a bolero trimmed with red braid, which also trims the

skirt. Blue braid is pretty on this style of gown, and gold buttons are a pretty addition. Red serge trimmed with white or black braid makes a very stylish yachting dress, with box plaited panels over the bands of braid on the skirt. Black taffeta ribbon forms the belt in this case, but leather belts are very much worn with this style of dress.

## HINTS FOR SINGERS.

Habits to Be Cultivated—Pernicious Customs to Be Avoided.

It is necessary to open the mouth well in singing. In fact, there need be no fear of opening it too much, because singing in such a case would cause so much inconvenience that it could not be continued. For two reasons the breath has to be "drawn in" when singing. Firstly, because if too much breath is allowed to escape the notes are not as clear as they should be, and, secondly, because a singer requires to have control over the lungs in order that long passages and sustained notes may be sung gracefully and easily.

Do not acquire an artificial way of holding the head when singing, but keep it precisely as when speaking, because it is essential that an easy and natural position should be adopted in order that pure notes may be produced. To test the necessity of this, sing a sustained note, say a broad "a" as in father, (a) with the head in a natural position, (b) with the chin pushed out and (c) with the chin drawn in. Endeavor to cultivate a pleasant expression on the face when singing, but, of course, not in any way a pronounced smile.

Keep the breathing as low down in the chest as possible, and, above all things, never draw breath by raising the shoulders. This is a very pernicious habit, because, besides the effect it has upon the blood vessels of the throat, causing invariably distressing nervousness, the lower parts of the lungs, which are the more flexible, are not sufficiently exercised and the breathing capacity is diminished.

Do not practice for too long a time in case the voice should be tired. It is much better to exercise for, say, ten minutes several times a day. Never practice when the voice is weak from a cold or any other illness, and above all things do not, if a certain note cannot easily be sung as usual, strain the voice to reach it. The immediate result of straining is hoarseness, and there is risk of serious damage resulting from this senseless course. If the voice is not up to the mark, it is a sure sign that practicing should be very cautiously followed—in fact, it is safer then to give the voice a complete rest.

When singing in public, endeavor to pronounce the words so that they may be distinctly heard, because the charms of a song are always greatly enhanced when the beauties of music are combined with skillfully written verse. It is a good plan to frequently recite the words of a song, putting the requisite expression into them, because by this means the sense will be more vividly before the mind when the attention has to be bestowed upon both music and words. Endeavor to acquire an easy and graceful position when singing in public and neither grab the sheet of music as if afraid it will fall nor finger it nervously, changing the position of the hands every few seconds. Lastly, do not be too anxious to accept encores, because few things serve to diminish an appreciation of a singer so surely as evident anxiety on her part to be encored.

Stone the cherries and stew them with sugar and grated lemon rind until the sugar becomes thick. Put them away to cool. Take some puff paste and line a cake ring with it, place the cherries on it, lay on strips of the paste crosswise, brush it with egg and bake in a hot oven.

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