

FASHION IS



A Kiss.

You asked me, in a most enticing way,
My definition of a kiss to state.
And now, as then, my candid lips may say
"Tis something I could better illustrate.
But with no sweet inviting lips so near
That speech is lost in contemplated bliss
My tongue replies that too profound, I fear,
The silent rapture of the stolen kiss.

A something from the fields of shadowland
Borne on the perfumed aethers of the South
That gathers Nature's honey in its hand
And oozes on the palate of the mouth.
There, in the sunlight of that sacred shrine,
The bud each day a rarer tint assumes,
Until amid soft rhapsodies divine
It opens, and the passion flower blooms.

Clear, sparkling wine from Paradise's bower,
Spiced with the fragrance of the Southern sea,
The laughter of the fairies' idle hours
From temporal contaminations free,
Poured from the willing fountain of the dell
With joyous splash and the ruby cup,
Impatient for its life it there must dwell
Until the favored one shall come to sup.

A magic potion of soft stirring kind
It parches when we take the drink at first
And ever on the palate of the mind
Remains a sweet, unquenchable thirst.
A longing to return and sip the mood
Which surges at this fountain head of bliss
Though each return but magnifies the greed
To seek the rapture of the stolen kiss.

—Robert B. Jordan in Brooklyn Eagle.

SPRING GIRLS AND GOWNS

Ally, Cool and Plaited Garments, in
Great Variety, for June Brides
and Graduates and "Slick."

NEW YORK, May 21.—As thin dresses
for sultry weather multiply, plaits are
added to skirts until their numbers
are past counting.

The skirt most largely used at the
moment has a plain front, forming a semi-
apron. The sides are laid in plaits, which
are stitched about half-way down. One
solitary plait, very wide, marks the middle
of the skirt behind. Most of the bodices
are also plaited. The plaits start from a
yoke which is itself made up of narrow
plaits arranged horizontally.

But the tyrant of the mode is the bolero.
Again and again the fallible prophet—
even now at her work, undaunted by fail-
ure—predicts its disappearance. Back it
comes with every new season, with ever
new whims and graces, like an opera
favorite sure of her beauty and favor, with
ever new coquetties to charm her audience.

The Summer bolero is trying to lengthen.
It is drawn down in graceful points to
the waist to help a woman to assume the
virtue of slenderness, whether or not she
has it. It forms when necessary a bodice
or small wrap. It is richly encrusted
with lace and embroidered.

Cap and fichu are still popular. So,
in spite of their clumsiness, are the
straight paillets and jackets—the ugly
sack coats in light colors and plaques with
stitchings to match.

The jacket grows shorter, though for
months it has seemed that shortening was
impossible. It has a short, flat basque
that adapts itself to the form of the hips.
The Summer tailor dress is well made
of alpaca or brilliantine; it is trimmed
with narrow folded bands on the material
switched down, or else with flat bands of
bright-colored Eastern embroidery. The
heavy red and white Russian lace is par-
ticularly smart; with dark blue mohair or
alpaca, but the craze of the moment is a
beige-colored brilliantine, soft finished
and pliable, which is made up in skirt
and jacket form and worn with a shirt-
waist of ecru linen embroidered with
Turkish fancies.

Timely Caution.

And right here a caution. Buy straight,
embroidered bands for such use, and not
dolls. Women who should know better
are making themselves ridiculous by deck-
ing their skirts or jacket fronts with em-
broidered squares or rectangles that look
for all the world like the tiny finger-bowl
napkins brought home by travelers in the
Orient; they look as if they had stolen an
assortment of dollies from the hostess of
their last dinner party.

While there is nothing especially new in
materials, one sees an occasional novelty
not shown earlier in the season. Such
is the ribbed cambric in all colors, of
which are made charming country cos-
tumes. And such are the very delicate
foulards, light and transparent as gauze,
which are treated much as if they were
silk muslins.

Of these are made those vari-colored
scarves which are occasionally descended
even to the bottom of the dress, and which
in their airiness and frivolity even exag-
gerate the light and vaporous styles of
Marie Antoinette and her pink and white
ladies.

Gauze, striped and flowered tulle are
introduced for chemisettes; together with
washable silk linens and cambrics and
transparent sephers.

Silk muslin is, however, the most fash-
ionable of all trappings. It adorns the
most elaborate and the most simple of our
Summer dresses. It lends itself the most
readily of all materials to the long flout-
ing effects which this season are sought
to the depreciation of all other qualities.
If there is anything to say about sleeves
it is that they are experimental. One idea
is fixed; it is that of the very deep yoke
and the long shoulder seam.

Indeed, the Summer bodice is cut so low
that it seems dropping off the shoulders,
and despite the utmost efforts of chemi-
settes or "modesty pieces," it often excites
a thrill of apprehension in the beholder.
It is astonishing, indeed, how decollete a
nominal high dress can be. The gauzy
chemisette is not protective; it seems like
a non-effective bit of underwear.

For the rest, the sleeve is in a state of
transition. It is sometimes close, or fairly
close, to the elbow, giving place there to
an undersleeve of muslin of the old style,

which is puffed to the wrist and there
gathered into a close band. Again, it is
occasionally wide above and suddenly
contracted at the elbow to the close cy-
linder that has prevailed. Some sleeves
are made even closer than was the case
last Winter; others have an epaulette at
the shoulder and are of comfortable di-
mensions below.

June Brides and Graduates.
An infinite variety of pretty light dresses
is included in the wardrobe of the June
graduates and the even more important
June brides.

A tasteful commencement dress is made
of fine white nun's veiling. The softly
hanging skirt with its slight train is cut
with plaits in groups of three. The bolero
bodice, framed by a wide band of guipure,
opens over a blouse of white silk muslin,
which is confined at the waist by a mus-
lin scarf that is carried twice around and
tied in the middle of the front; it then
falls to the bottom in two gradually widen-
ing flaps embroidered and lace incrustated.

The light sleeves are of veiling to the
elbow, of lace below. There is a high
white silk stock, and the effect is indis-
crimably youthful and pretty.

The design is original with a pupil of
one of the most fashionable of the
schools in New York, and has been adopted
by her classmates.

A serviceable dress in the trousseau of
Miss Mary Crocker, of San Francisco, who
will marry Francis Burton Harrison on
June 1 in St. Mary's Church, Tuxedo
Park, is of dark blue serge, with the
pretty skirt laid in plaits in groups of
four. Three rows of rimp heading are set
about the bottom. The bodice is a bolero
with flat collar and rimp-trimmed revers,
which opens over a white muslin chemi-
sette confined at the waist by a wide
white belt. The rather wide short sleeves
of blue and white foulard, corresponding
with the blue and white silk parasol. A
three-cornered blue and white hat is pro-
vided, trimmed with roses.

A more elaborate dress in the same
trousseau is of pink embroidered tulle
made in princess style. The costume has
a black Chantilly incrustation in front,
forming a narrow apron. The skirt is
in a wide flounce about the bottom of
the skirt and is edged by a plaiting of pink
silk muslin. The bodice is open at the
neck over a deep yoke of white silk mus-
lin, plaited. A white muslin fichu is car-
ried around the shoulders and droops over
short sleeves of Chantilly. The long
gloves are finished at the elbows by ro-
settes of muslin, and a hat to be worn
of black lace straw trimmed with big pink
roses.

The parasol is a coquettish affair of pink
rose petals.

Tablecloth Gown.
One of the weird new tablecloth gowns
is being worn by Mrs. Harry Payne Whit-
ney. Her experiment is in deep red lin-
en damask, and must have required three
cloths at a considerable number of dol-
lars per cloth. It is made with a tucked
skirt, over which appear straggling navy
blue scrolls, with a deep navy blue and
red checked border at the bottom. The
fanciful corners of the cloth have been
made into a bolero of red and blue which
is edged with coarse linen lace and tassels
of linen.

The hat which Mrs. Whitney wears with
this dress is of coarse yellow straw trim-
med with red and blue mull.

A pretty dress recently worn by Mrs.
Burke-Roché is of white embroidered
muslin over green. The bodice and skirt
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colors, or with lace insertion and black
velvet ribbon. The material looks like
hopacking, but is, nevertheless, stylish
in effect.

The newest trimming for silk skirts is
Renaissance lace braid, which is sewn in
a trellis design between groups of tucks.

When she arrived she was altogether
lovely in a rough, dark-blue serge, made
simply with a tuck to match; but the
next day, when she put on a light cloth
trimmed, and a colored hat, she complet-
ely lost the 'good form' look she had the
day before, and, although undeniably
good looking, would not have suited the

STIFF SAILOR HATS.
A good deal is settled about hats, at
least those for ordinary use, says the
New York Press. One point is that the
majority of women will wear trimmed
sailor hats of Sumatra straw, or some
other lightweight, blocked straw, to keep
rigid shape. These straws are in the
natural color, and somewhat resemble
the Manila weaves which middle-aged
men find suitable for head-covering in
warm weather. The hats of women lack
the flexibility of the Manila straw. They
say that our sailors are shaped with the
aid of much glue. Whether or not, they
retain a modish taintness in the dampest
weather; and this the tailor-made woman
requires.

For first hats women have adopted these
Sumatra straws with exceptional fervor.
They who usually go in for black with
which to begin the new season, and oth-
ers who take to untrimmed straws, as the
only proper choice for morning wear, have
lost their former view with their kind in the
stiffened natural straw.

There is not much variety in the shapes.
The best model has a brim of medium
width, a crown moderately high that is
hunk half an inch above the crown, and
little toward the front. The hat is made
to fit the head by means of a knot, or
rosette, under one side at the back. The
favorite finish is a big rosette of "baby"
black velvet ribbon under the left side.
The bunching front decoration also is put
on at the left of the crown. Women tip
these hats toward the right side with a
good deal of coquetry when they arrange
their hair.

The trimming of the sailor hat may be
anything in the floral kingdom which will
bunch effectively. Ribbon, velvet or silk,
in whatever color, is becoming and also
used. The greatest number are trimmed
with a black velvet or tulle band, which
extends half an inch above the crown,
and several choux of black velvet, tulle
or satin. After black, black and white
check, and white are the favorite.

Some women like no material at all in
front of their hats, nothing but bunches
of flowers or leaves. But none omit the
band around the crown.

CANT HOLD THE PACE.
Society Women Wear Sham Jewelry
to Keep Up Appearances.

A generation or two ago no woman of
reformation wore jewelry which could not
stand the most severe test. Today, says
the New York World, society women with
slim bank accounts do not hesitate to
have costly necklaces and jeweled orna-
ments duplicated in paste, and they wear
these with the greatest freedom.

Many people consider it vulgar to wear
imitation things, but if the designs are
artistic and good and the stones clear
and bright there is certainly reason to
inquire why it is more vulgar to wear
rhinestones than diamonds. Beauty is its
own excuse. In the wearing of ornaments,
as in most other things, much depends
on the woman who wears them. For in-
stance, a large row of sham pearls worn
in the daytime is stigmatized as bad taste,
while a smaller one worn around the neck
in the evening would be unnoticed. Large-
stone imitation diamond jewelry is at all
times vulgar, but a pretty, well-made
French ornament of sparkling paste for the
hair gives as good an effect as the real
thing, and is only less good because it
has cost less money.

The greatest disadvantage in a woman's
buying sham jewelry is that it is such a
terrible waste of money. These things
are not very inexpensive when they are
good, but they are worth nothing if they
should want to sell or exchange them. As
a rule, they don't last long, needing often
to be replaced, so that imitation jewelry
becomes a very expensive fancy.

A woman of refined taste and good
judgment will avoid buying too many
sham ornaments or those of too remark-
able a size, and then—if she should add a
Roman pearl actress to her real Oriental
one, or put a glittering Parisian earring
in her hair—she will find few to blame her
or call her vulgar.

Women Usually Err in This Respect
—Plain Effects Best.

The majority of women err nowadays
in overtrimming their gowns, especially
the bodices. Only slender, long-waisted
persons can afford to wear the bolero and
bertha effects, the lines of which running
transversely across the figure broaden it
and shorten it more than those who blind-
ly follow the fashion would suppose. The
combination of several different mate-
rials, however harmonious and artistic
they may be in color and arrangement,
is not becoming to a short woman, who
should keep entirely to one tint, both in
material and trimming, and who also, if
she is wise, will never buy a figured ma-
terial, such as a chamois or foulard, for
it really requires a tall woman with a
good figure and carriage to wear gowns
of this description without looking
"dowdy."

"I always think that all black or all
white dresses give exceptional distinc-
tion," remarked a woman of taste recent-
ly, to a reporter of the New York Trib-
une, "and I will give you an instance of
the proof of my theory. A young West-
ern cousin of mine came on to make me
a visit. The girl was exceptionally pret-
ty, and I was most anxious that on her
first appearance in society she should
score a success, but felt rather in doubt
how to manage it, for a stranger in New
York must be quite out of the common to
be admired or receive any attention. Be-
sides, I foresaw difficulties in regard to
her costume."

"When she arrived she was altogether
lovely in a rough, dark-blue serge, made
simply with a tuck to match; but the
next day, when she put on a light cloth
trimmed, and a colored hat, she complet-
ely lost the 'good form' look she had the
day before, and, although undeniably
good looking, would not have suited the

they go to the other extreme. Each trou-
ser leg is big enough to make sacks for
400 pounds of bran. Each woman dyes
the flimsy silk, of which she makes her
trousers, to suit herself. I saw some that
were of seven or eight colors, the differ-
ent dyes running in uneven streaks around
the leg. The women wear very tight
waists, but the men usually leave their
jackets unbuttoned, displaying their
brawny chests. If a man is a howling
swell, his jacket is embroidered all over
with prayer and other remarks of the
More. Sometimes the women twist a
bolt or two of gauzy, gaudy stuff into
a big loop and throw it over one shoul-
der. If the woman is young enough, that
is all she wears."

DRESSING THE HAIR.
Tendency to Discard Hair-Ornaments.
The latest characteristics of hair dress-
ing are the softness, the irregular natural
looking wave, and a decided tendency to
discard the rigid, very frizzy effect so
unmistakably the result of hot irons. In
other words of Parisian authority, "The
more Greuze-like the coiffure the more
distingue."

There are pompadours without end, but
the one which is strictly correct in style
is soft and careless without the immense
roll inside to disguise the head, and flat-
tened out a little directly on top. A
stylized mode very becoming to some
women shows the hair divided into three
parts with an invisible parting on either
side, the center portion carried in a deep
wave across the forehead, and the sides
puffed out very full in a large wave.

Parting the hair in the center, combing
it down in a soft wave at either side, and
putting it out full below is another pretty
mode. The knot is worn high on the head
except in rare instances, when it is seen
low in the neck, and the latest arrange-
ment is one full high loop standing high
on the crown of the head, and crossed
below as if it were a bow knot without
the second loop. Three smaller loops are
also very pretty and more becoming when
more width is required. The essential el-
ements of a successful coiffure are a
sense of proportion and becoming effect,
remembering that the style which suits
one head may be almost disfiguring to

another. This discrimination is almost
invariably lacking at the professional hair
dresser's, where one particular style goes
the rounds. Whether your face is thin
and long or decidedly moon shape, it is
all the same.

The variety of hair ornaments for even-
ing wear is prettier than ever before.
Some of the daintiest novelties are made
of algettes, shaped in the form of a
short, stiff quill and spangled with silver.
Then there are all sorts of erect bows of
lace, velvet, satin ribbon and tulle com-
bined with algettes and colored spangles,
and the prettiest Alsatian effects as well.
White lace insertion with waved edges
makes a dainty little Alsatian bow. The
lace is about two inches wide, with two
loops each way, and a little fine silk-cov-
ered wire to hold them in place.

ETIQUETTE OF THE DANCE.
Customs Approved by Polite Society
as Being Good Form.

When a man is presented to a young
woman at a dance, says the Ladies Home
Journal, he usually says almost at once,
"May I have the pleasure of this dance?"
The prime instinct for hesitating about
the rooms two or three times, the young man
may take the girl back to her chaperon
and plead another engagement, or, better,
he suggests that he take her to her place
near her mother or chaperon. The lady is
the one to first intimate her desire to stop
dancing.

If a man holds a girl too tightly, she
should drop her hand from his shoulder,
so as to bring it between her partner and
herself. If he does not take the hint, let
her stop dancing at once under some pre-
text so evident that he may realize her
displeasure or disapproval.

A chaperon should not be lacking in per-
sonal dignity; nor should she dance while
her charge is unprovided with a partner.
A girl should be attentive to her mother
or her chaperon, presenting her friends
to her and occasionally stopping to say a
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flowers in finger bowls.
At a well-served meal you will now
frequently find dainty flowers floating in
your finger bowl. This manner of de-
corating the bowl started a year or so ago
in this country, and originated in Japan.
The Japanese have a faculty for design-
ing novelties that are beautiful. They
are not satisfied with simply placing flow-
ers in the finger bowls, but have care-
fully prepared bits of wood which, when
placed in water, expand into oddly formed
and queerly colored flowers. When the
flowers are before the guests the bits of
wood are put in them, and the diners are
entertained by seeing them expand into
buds and blossoms. The chrysanthemum,
the Japanese national flower, is the fa-
vorite.

Hot Water's Uses.
A glass of hot water taken an hour or
even less before breakfast and again be-
fore going to bed, will work wonders in
clearing the complexion. If a teaspoonful
of phosphate of soda is added to the mor-
ning glass, the result will be beneficial.
A glass of hot water will often relieve
headache, and the same remedy has been
prescribed for a sudden chill.

WOMEN'S TROUSERS.
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ing are the softness, the irregular natural
looking wave, and a decided tendency to
discard the rigid, very frizzy effect so
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