

FASHIONS



The Automobile Girl.

Another bright motor fashion across the skirts of this workaday world. Of all of the dainties she soon will be born—All rivals from power will be hurled! She's trim as a two-year-old running on grass, A picture from summit to base, That hairline, intrepid American lass, The girl on the automobile.

She handles the lever with delicate skill, Sits straight in her seat as a queen, She skins the smooth levels and scales every hill.

With ease on her silent machine, Her eyes are a sparkle with jolly delight, Her song has a silvery peal, As onward she speeds in enjoyable flight, The girl on the automobile.

The fellow she honors with place at her side To take a spin over the street, Swells up like a toad on a log in his pride, As idly he sits on the seat, He knows he is stared at by all of his crowd, Can picture the envy they feel, To see him enthroned by that maiden so proud, The girl on the automobile.

To sweet cycle fairies with skirts split in twain, Your fit-ness is wanting at last! Ye maidens who drive tailless horses, your reign Will soon be a thing of the past!

You long have been held as the cream of your sex, But now in this new-fangled deal, You'll get the keen snarl in your beautiful necks, From the girl on the automobile. —Denver Evening Post.

DOROTHY'S WEDDING GARB

Suggestions of the Orient in June Troussens—Catching Wear for Modern Summer Girl.

NEW YORK, May 23.—Dorothy is going to be married, and this morning I have been inspecting her trousseau.

One all-white dress in of Deco muslin. If you have not been to India and do not know the fabric, it is hard to give a description that does it justice; but in the sheer, cobweb-like stuff Dorothy is going to look like a very daughter of the Ganges, with her dark skin, her oddly small mouth and her strongly arched eyebrows.

A second dress is of Persian silk, in a dark green and blue coloring. It is hand-printed, which means that a small square of the silk at a time is put upon a wooden block and painted or dyed. The soft, changeable coloring is something that machine-made goods cannot imitate. Dorothy has trimmed it, sparingly, with ecru lace.

A third costume is of coarse mesh linen of an unlined, yellowish, tone, speckled with pyramid-shaped dots of Oriental rose color. The bodice of this dress is composed of exquisite square of Antioch embroidery on loosely woven linen, with occasional outbreaks of drawn-work.

The maun for things of the East crops out again in a pergamined India gauze, which is figured with a delicate, and yet again in a mustard-yellow muslin, decorated with black lace motifs and touches of gold lace.

"Well," I said, "when you make the plunge into Asiatic fashions you go in over your head."

"Of course," laughed Dorothy, and she produced a black India lawn figured with almond blossoms.

Not all Eastern fabrics. But Dorothy's outfit is not all of the East, Eastern. It includes a very English dress of pale blue satin, with a border of English embroidery edged by a lace flounce, and a gathered skirt with insertion of English embroidery.

It includes also a very French dress of white tulle patterned with pink, which has a white waistcoat faced and edged with black. The blouse bodice is finished with black silks that pass under the belt and are prolonged over the hips.

The paragon of evening with this dress is of tulle in the same design. Dorothy is going to be married in white crepe de Chine, with a court train of white satin falling from the left shoulder. The bodice is finished with a Romney ribbon of point de Venise lace with long scarf ends.

Her bridesmaids will wear white chiffon, with saffron and picture hats of pale monochrome green.

But I cannot think of Dorothy married. To me she is the type of the Summer girl. I cannot spare her from the hand of young women who are just now making their last rounds of the shops preparing to startle the quiet country nooks with their carefully constructed harmonies of costume and color. I have known her and other Summer girls with Dorothy and found them lack her smile and pliancy. Yet the fashions of this year favor her style. If you can profit by the yield of Oriental fabrics that make of Dorothy a twinkling fairy, there are available a multitude of soft, light, clinging hues for their more delicate flower-like beauty.

Pink and Blue and Mauve.

This year's Summer girl will wear pale pinks or delicate blues in the true blue tints, and those that shade on mauve. Her white muslin will be spotted with a violet that is almost more pink than violet; her rosebud patterned organdie will be ruffled with white or rose color. Her cream yellow lawn may be kissed with red, but the soft, dull tone will scarcely be glaring. Pale is still held upon white, but with this exception the July and August that promise to men white seras and flannel evening suits will clothe women in vaporous, flower-like, blending tones.

All the transparent and semi-transparent fabrics bloom out in greater beauty as the season advances, and surely there is nothing so well suited to the extra-

gant tastes of the day as these dainty fabrics silk lined and trimmed with fine tucks and lace. Flowered gauze is one of the favorites, white with tiny sprays of pink rosebuds scattered over the surface. Ruffled, knitted in "sun-ray" platings, covered with lace and ribbons, intricate in design, lavish in its use of decorations, one of these frocks, which is but a wisp or cloud or cobweb in the hand, is in its construction an insoluble mystery.

Dotted muslin trimmed all over with bowknots of lace is another of the Summer girl's favorite toilettes. Its full bodice is also covered with bowknots, and has a yoke of ruffled white chiffon. One feature of the flowered organdie gown the Summer is the bodice of shirring matching the brightest tint of the design; the combination of plain white organdie with solid tones of blue or pink is another petted idea.

Wide sashes of crepe de Chine, chiffon, hemstitched taffeta and ribbon are still a telling item of Summer dress; they are usually fastened at the belt by a rosette bow. A second rosette catching the ends together a few inches below the waist is an effective addition.

Taffeta Linings. The smartest lining for all these thin gowns is white taffeta, no matter of what color the muslin. When white is not desired, a deeper or paler shade of the same color must be used. Violent contrasts are not the fashionable thing for the linings of thin dresses.

A pretty color effect is gained by the use of three shades of one color in a gown. In mousseline de sole, with a skirt made of three deep-shaded flounces in varying shades of pink, the darkest at the bottom, the idea is carried out in its prettiest form.

Embroidered muslin in white, cream and ecru is one of the best things among the Summer gowns. Entire dresses are made of it, or it is used for the under-skirt, the overdress and low-cut bodice being of veiling, barege or any thin material.

Embroidered muslin enough to form a deep-shaded flounce for the lower skirt, the yoke and sleeves is sufficient for a very smart dress with a tunic of tan or

large lapsels of the brown gingham also trimmed with ribbon. The belt was a high, black silk girdle, fastening in front with one big pearl button.

The hat was a high-crowned sailor trimmed with pompons like young cannon balls.

In ducks and plumes there are no very pronounced novelties, unless one excepts the novel and pretty shapes of Eton coats adopted with those cut in the severe tail-or-form.

For out-of-town wear indeed fashion exerts its influence upon the coquette's blouse, those that are useful alike for beach wear and a spin on an automobile. Great numbers of these are white, but whatever the color, tuckings and insertings of lace and the dotting with bows of black are past description.

ELLEN OSBORN.

UP-TO-DATE FLOWER-GIVING.

Etiquette of the Practice in the Fashionable Set.

The old-fashioned language of flowers has acquired a new significance. The time has come when it is necessary to make a study of the etiquette of flower giving. Not only do the flowers convey a message to the recipient, but the manner in which they are sent—in boxes, baskets or bouquets—has a deep meaning. The woman who is favored with many floral gifts has learned to read, as from a letter, the sentiments which prompted the generosity of the donor.

All the fashionable florists of the East are conversant with the language, and know what is the correct thing to be presented under any and all conditions. These florists are, perhaps, the only members of the flowerer sex who are entirely familiar with the numerous significances which their stock of flowers, baskets, vases, boxes, ribbons, cords and tassels, crepe papers and gauzes are capable of suggesting. Every day, says the New York Herald, orders are received, comprehended and correctly fulfilled at the leading floral emporiums of the city which would draw the verdict "that customer is crazy" from the uninitiated, unlearned florist.

There seems to be a tact understood by girl until lilacs of the valley, orchids and bridal roses terminate the floral wooing.

If a man receives a bunch of marguerites with no card, it means that some girl suggests that he ask himself a few questions—"One I love, two I love, three I love; I say, four I love with all my heart," etc. If the bachelor unexpectedly receives several boxes of flowers at once, it signifies that several ladies of his acquaintance deem it high time he gave one of those delightful afternoon affairs in his bachelor apartments, and the married lady (usually an old friend pressed into service by the girls) who sends a box of ten roses offers to act as hostess.

It is remarkable how many flowers are being presented to men. They even send them to each other. But the bachelor apartments of almost any favored "lady's man" frequently have the appearance of a bower. Of late flowers are to be found even in business offices. And it is right that men should share the flowers, which are the most delicate and exquisite of our blessed gifts.

USE OF PERFUMES. Should Convey Faintest Suggestion of Fragrance.

It is not good form to use triple extracts and other strong perfumes on the handkerchief or clothing, but the suggestion of perfume, as if one had been walking through a garden or an orchard and a little of the scent had clung to the person, is permissible. Of course, the girl and the boy who are in love will call to mind all flowers, scents, and the strong-minded woman sets down a liking for fragrant odors as an indication of degeneracy. There is some reason in this, since the days of the greatest indulgence

in cloys perfumes were the times also of cloys degeneracy. It is a beautiful symptom when persons of fashion discard, along with their paste, paint and pomaton pots, their bottles of cologne and floral extracts and their highly scented soaps and powders. Yet there is a faint

history of many love affairs is written out in the order books of florists. So, though all flowers are charming and acceptable, embarrassment and misunderstanding may result from a thoughtless, though generous, order.

The meaning of flowers varies according to the circumstances under which they are presented. A red rose can mean nothing or can signify, "I love you," or it can mean, "I have given up my love." But every rule is subject to one condition. That flower which is generally known to be a person's favorite, even though it be a red, red rose, is allowed under any circumstances where a gift is at all acceptable.

Occasionally a flowering plant is a prettily jardiniere may be sent to the married woman whose hospitalities have been frequent and informal. In such a gift may be read lasting appreciation of her kindness. On the occasion of this old friend's giving a formal reception or dinner, a handsome basket of flowers or group of orchids sent before the affair conveys the donor's compliments and sincere wishes for the success of the entertainment. If sent afterward it means, "Your affair was the success of the season."

A young man should be careful nowadays in selecting flowers for a young married woman. Flowers should never be sent to her on regular days, or without a card. He should avoid red roses, except American Beauties. The combination of pink roses and lilies is a whole-some, fresh, clean odor, with no suggestion of degeneracy about it.

It may be bad taste to burn joss sticks in your house, but the aromatic odor of pine and fir balsam is pleasing to the most fastidious. Because some bad women have abused the use of perfumes and incense, one should be careful. It does not follow that we should exclude all fragrance. While musk and the like are and should remain under the ban, we may open the window and let in, with the fresh air, the scent of lilacs and crab apple, the fragrance of the rose and the spicy odors of the grove, only let it remind one of nature, and not of the drug store.

WRITING PAPER NOVELTIES. Pistachio Green Most Approved Tint at Present.

The most approved tint for writing paper at present is pistachio green. And the women who are fortunate enough to

have a country house have the name of their Summer home printed in white letters at the top of the green sheet. It is a matter of individual fancy whether the paper has a white border or not. It is equally correct either way. The pistachio green paper is also stamped with the owner's monogram, in very small white letters inside a circle of silver.

Khaki paper is much used by the young person addicted to fade. But it is not an attractive paper. Khaki color, that dull shade of mud-brown, is anything but pleasing. The khaki paper can be bought plain, and also with a narrow red, white or dark blue border.

The newest papers are known as organdie, chiffon, coquille, Tatarian and Dongoia. The organdie paper is a special favorite at present. There is just a suggestion of resemblance in its weave to the back of the envelope, and the point instead of being in the center, as usual, is at the extreme left-hand corner.

Deep-lined papers, with the exception of the new fad of red, are seldom used by the women of refinement. The pale tints are the fashion of the moment. Delicate heliotrope, pistachio green, pale blue and faint gray are all in favor. Monograms are crests are smaller than they were at the beginning of the winter, and are invariably inside a circle.

The woman who always does the correct thing never perfumes her note paper. She never uses paper of a strikingly pronounced tint, and she does not change it with every whim of fashion. She adopts a style of paper which she intends to make distinctly her own and then clings to it.

Gone Out of Vogue. The bridal bouquet is entirely a thing of the past, so a French authority says. The bride carries a prayerbook, not the old-fashioned one of ivory, which has been vulgarized by imitations in celluloid, but a modest velvet or white calf, or even a reproduction of medieval and early Renaissance binding, if the colors are light and delicate.

As the French bride has no bridesmaids, the French wedding is lacking in

odor of delicate blossoms, not of the conservatory, but of the garden, that is pleasing, and the art of having it about one is just the proper degree of a matter deserving of careful attention.

Item one to be observed: Do not apply the perfume directly to the person or clothing. A few drops of some good toilet water in the bath, the hair wash, or on the water several minutes before bathing, and will soften it delicately, and give to it the slight odor desired.

Drawers, chests and the like, where one's clothing is kept, may be sweetened by sachets of orange or some other simple perfume. A good method consists in lining the bottom with a double piece of silk or cambric containing a little of the powder, and then such old-fashioned fragrant garden herbs as lavender confer a whole-some, fresh, clean odor, with no suggestion of degeneracy about it.

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WOMAN

It Killed Her.