

SUMMER GOWNS FOR OCCASIONS

MARVELS OF EXPENSE AND ELABORATE
DETAIL OF LACE USED IN BILLOWSBlack and White
In Striking Contrast.The Indispensable
Black Net..All-Over Lace
Evening GownA Stylish
Afternoon Gown.

SIMPLICITY sounds well in describing Summer gowns, but the synonyms are not expressed in the materials, the style or the cost of the gowns of this season. Lace has never been used in greater profusion, and organdies, crepes, thin wools, silks and even the cheap imitations in cottons and mercerized are trimmed with lace. All-lace gowns are still very smart, and they have been used a lot lately for wedding dresses. They have the advantage of being serviceable, as well as elaborate in appearance, and are equally becoming to matrons and young girls.

The laces used are nearly always heavy, the thinner ones suggesting only lace for balls and evening wear, for which tulle or net might be a rival. The most airy and delightful effects are gotten by using lace in "billows" and flounces, even to several ruffles or pleatings as a balayage under the edge of a skirt, but this means yards and yards of lace, and the most skillful handling in order to give the chic effect that is so desirable. The really elaborate look that may be given a gown with cheap lace is astonishing, and many of the imported novelties are very cheaply put together, but command a good price, because they have an extensive look. On white or delicately tinted muslins very cheap lace, preferably that with a yellow tint, the effect is very fancy, and a gown of that sort makes every woman look dainty and graceful.

A dream of a Summer gown is made of pale yellow organdie with insertions of yellow lace—a dull shade that makes a subtle and artistic contrast with the lemon shade of the material. White organdie and other sheer goods are still combined most successfully with yellow lace, and an especially fetching idea is carried out in pale rose silk mull, on which rows and rows of yellow lace insertion are used.

Black lace is seldom seen on the light gowns of fashionable women, and give a very unattractive look to the few women who wear them. Black on white and white on black are as popular as ever, and certainly are strikingly refreshing to see. The difference in the becomingness of the two combinations is difficult to explain, but it is quite true that black and white is distinctly more smart than white and black, and suits more women better. Oddly enough, it makes most women look very youthful. Just a little time ago it was looked upon as a regular old lady's dress, but that idea has quite passed, and a fresh, pretty girl looks far prettier and fresher in a black muslin dotted with white, and a very simple frock of that description has an air of indescribable style and "go."

Ethel Barrymore is one pretty girl who seldom varies her gowns, and she almost invariably wears black and white combined in some way. A black gown of any material trimmed with white lace always attracts attention, apart from the detail of the costume, and some of the best styles seen at the races this year were in black with huge collars and deep cuffs or other trimmings of heavy, pure white Irish lace. The most serviceable and altogether comfortable frock a woman may have, put of which she will get a lot of comfort in a black organdie tucked from the throat to the hem, the tucks running horizontally around a simple, full bodice that fastens down the back; elbow sleeves, and skirt of tucks a bit horizontal above a full flounce that is deeper in the back than in the front.

Coolest, fairy-like sheerness is the look that gowns must have from now until the end of the hot weather, and the most lovely muslins are shown. Organdie, except in plain colors, is little

seen, but quite the same effect is produced with fabrics that are sold by other names—battiste, gauze, mull and even old-fashioned linen lawns that have been revived with a good deal of enthusiasm. Every woman should have a black dotted net, point d'esprit, tucked and lace-trimmed, bib-high bodice and elbow sleeves, and an endless variety of fine, fuzzy little ways of finishing and giving a lay look to the costume. A gown of this description answers for almost every

occasion conceivable after the middle of the afternoon. The nets are sold at all prices in dozens of patterns, but it is hopeless to start out with any of the very cheap nets, for they are so frail they are not worth the labor and expense of making up.

A black net has a dot large enough to look markedly black, and narrow gauze ribbon is quilted in fine ruchings, alternating with the material and insertions of fine tucked mousseline. A black me-

line hat laden with ostrich plumes is worn, and the hat, too, answers for every gown in mademoiselle's wardrobe, even with the dainty white muslin. The black hat, broad and flat and simply trimmed, is the hat of the season, and is affected conspicuously by every woman who helps to set the fashion. Mrs. Clara Bloodgood, who, when she went from the drawing-room to the stage, became the fashion actress of New York, always wears a simple, rather stiff, broad, all-

black hat, with any but a very dressy frock.

An evening gown of pale blue crepe that serves for but a foundation for a heavy lace is shown in the photograph of a popular member of the Florsoda sextet. The gown will be quite as good for next Autumn's fashions as it is for the present, for it was designed by a Parisian designer, and the bodice and skirt are simply but girlishly made by people in Paris, who man-

age to keep quite a bit ahead of the day. The sleeves of this particular frock need a pretty arm to carry with graceful effect, and the gown is given high lights here and there with tiny blue silk tassels and twists and chains of liberty satin. A frill of pleated chiffon finished the lower edge of the lace on the skirt.

A printed battiste in white and black has a charming sleeve model, and the black velvet ribbon and small Rhine-

stone buttons. The undersleeves are of lace, and a balayage of white chiffon makes a charming finish about the hem of the skirt. Hand embroidery gives a look of elegance to a gown of white crepe tucked lengthwise, with alternating lines of fine white lace insertion. The girdle and sash are of black silk, embroidered in white, and a distinctive look is given the hat and gown with clusters of scarlet cherries.

LILLIAN EDGERTON BARRETT.

EARLY FALL HINTS FOR SCHOOL GIRLS

BLOUSE BODICE PROMISES TO BE POPULAR * GREEN IS A BACK NUMBER

SOME new pin-dotted wools, not greatly unlike French barege, are very pretty. With bright or somber background, these delicate stuffs are ranked among the first Autumn materials, the flexible weaves admitting all the fine tuckings so fashionable this Summer.

Especially are they adapted to school-girl wear, and when combined with narrow ribbon, and put on a shirred or plain, the effect of them is extremely girlish. Sometimes a plain color is used with the spotted material, this put on in three-inch bands, solidly stitched with silk matching the dots.

A charming school frock for a girl of 15 was in one of these new wools, red dots on a blue background. The band trimming was of plain red stitched with blue, three rows showing on the back of the skirt and some tabbed pieces forming a round yoke and cuffs for the blouse bodice.

The model of the skirt was very odd. The front breadth was perfectly plain, the back box-pleated from a point just below the hips. The three bands, which held these down at the top, were pointed at the ends.

Cloth in solid colors is seen on other schoolgirl frocks, shaping old collars and cuffs on morticed and checked tweeds. Scarlet is a brilliant note with many dresses, and white garnishings are more than ever used.

A very novel little gown, shown by a shop famous for juvenile wear, was in brown and white tweed, with a white cloth collar and cuff bands.

Plain blue bunting realized another neat frock, this one depending almost entirely upon tuckings for ornament. White the daintiest novelty challoes were made up to have a fetching French air.

In truth, all of these youthful costumes seemed only simplified editions of adult fineries. The same details distinguish the wear of 15 and 20, both matron and maiden sleeves bulging in great puffs below the elbow; all the family bodices running to blouse effects, and skirts for all ages blooming with middle trimmings, as you might say. That is, the new jupe decoration is between the belt and the hem, at the hip quarter or lower down. Only really little-girl skirts are trimmed directly at the bottom.

Appropos of the blouse bodice. It is to be more worn than ever say the big dress-makers—the little ones don't count—with an increased exaggeration of looseness. "Notice," says one gifted artist of the needle, "how the French woman's bodice is worn, and elate on the advantages of a studied carelessness. The true Parisian always looks as if her costume were impromptu, but she displays the art of the



DAINTY SCHOOLGIRL EFFECTS.

great painter in choosing her combinations; and especially does she know that easy, unassuming bodices make her slimmer and daintier."

In decanting against over-elaboration, Felix, that high priest of divine simplicity, once said: "Beware of this sin," adding that over-dress promoted, to even the untrained observer, a dryness of effect. Drier than bleached fishbones, he vowed, was the taste of all "the unfortunate English." As to the Americans, they were better—"um-ah-pui"—a little better; but not yet perfect.

Returning to schoolgirls, delightful little tea jackets are being turned out for maidens in their teens, the afternoon tiffin being now a most pleasurable feature of boarding-school life. At these 4 o'clock gatherings, to which on Saturdays come outside guests, plain dark skirts will be begayed by dainty tailed bodices in gay silks, with knots of narrow ribbons or velvet, and battiste or chiffon embroideries.

A fetching model in these pretty jacket-waists is called the Vassar. One design in this was made in striped pompadour silk, pink and blue, against a white background. The shape of the jacket favored of the late Louis designs, the untrimmed tails ending, as did the coats of that class, where the vest began. Gathered flounces of ecru embroidered battiste formed this, a wider embroidery making the deep collar and frills for the elbow sleeves. A narrow belt of black ribbon velvet held the waist in at the back, drooping bows, caught with blue enamel buttons, finishing it at the sides. The same ornamentation showed above the flounces of the sleeves, and the neck was cut out round and edged with a band of black and ecru embroidery.

If silk cannot be afforded the figured poppy flannels, in delicate tints, will be found very pretty materials for these tea-jackets. The thin striped ribbons seen on every bargain counter will trim them tastefully, and cheap net laces will mount them to points of astounding glory.

For outdoor school petticoats, black brilliantine lined with light-weight scarlet flannel is a dominant material with Winter skirts, which are made in narrow gores and trimmed at the bottom with corded or tucked flounces. Indoor petticoats are better in thinner, unlined textures, and good materials for these are the black and colored glorias seen on all sides.

Few petticoats are seen with the yokes once considered essential for a trim fit. The tops of all the new ones are gored sharply into the figure, the front and sides fitting without a wrinkle; the back breadths are drawn in with ribbon run through shirtings. This may not seem important information, but upon such trifles hang all the laws of the prophets of fashion. When you get the petticoat on you will see the value of this small seed by the way-side, which I trust may not fall on stony ground. The petticoats gored to the waist hang properly, and those suspended from yokes do not.

In the night robe department pajamas, in colored pongees and tinted flannels, are to be had for girls of all ages. A darling departure, maybe, from the soft traditions of our sex, but since fashion vows they are just the thing we must welcome them. For young children, and older girls who catch cold easily, they are without doubt good things; but if the choice should involve consumption leave me the holy "nightie" of my infancy. Merely to think of its possible decline gives me the cold creeps.

There has been a lamentable fall in enthusiasm for the vivid shade of green so much worn this Summer. When the craze first fell upon New York to satisfy the demand for veil in this color ordinary chiffon, selling by the yard and at exorbitant prices, was used for them. Then green veils, with blue spots, appeared, imitating the plumage of the parrot, these selling anywhere from \$5 apiece.

When all the world was well greened, enthusiasm cooled and prices dropped, till a week ago a smart veil in this tint could be had for 10 cents. Yesterday a dozen bargain counters were heaped with many pure limp green ghosts inscribed with the belittling legend, 10¢ each! Such is the fickleness of fashion, and the unwieldiness of the too believing manufacturer.

In Paris, it is said, the curtain veils with floating scarf ends at the back never have been much worn. The most modest veil are the merest wisps of tulle or maline net, covering the top of the nose only. Often they match the hat and costume in color, so that it is no uncommon thing to see a gracious vision swim toward you masked with violet, blue, or brown. But this is hardly for the ordinary mortal a happy fashion.

The white maline veil, barred with black, are not advised by humane milliners, though every shop in town now shows them. They are very aging, say these charitable ladies, while, if sufficiently delicate, the one-colored veils are rejuvenating.

MARY DEAN.

A CHAPTER ON PICKLES
STUFFED PEPPERS * FROM A SOUTHERN RECIPE

TO make thoroughly delicious stuffed peppers after a famous Southern recipe, choose green peppers of an equal size, and to each dozen allow one cabbage, six onions, one ounce of mustard seed, one ounce of celery seed, one ounce of ground white pepper, half an ounce of ground mace, one ounce of tumeric, one gallon of vinegar, to which has been added two tablespoons of salt, and one

teaspoonful each of ground cloves and allspice. Cut the cabbage and onions into quarters, pour boiling brine over them, and let stand for two days, and then drain and dry in the sun. Core the peppers and put them in brine for 24 hours. When the cabbage and onions are quite dry chop them very fine and add all the other ingredients with the excep-

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