

THE NEW SUMMER MODELS IN MUSLIN AND LACE,

Fashionable White Gowns Show Touches of Color in Belts, Underslips and Bows. Many Different Kinds of Laces Are Again Used in Combination.

A YEAR of color this undoubtedly is! Bits of such vivid and daring shades—when have we seen them before? Jolly little waistcoats fairly screaming to make themselves heard. Giddy parasols of cerise or grass green; haunting Pierrot ruches, not at all backward in their color schemes. The world feminine when arrayed in its new Spring clothes looks like an old-fashioned garden—flowers of all colors gayly blossoming together. And after all, why not? Is it not Spring,

AND LACE, by MRS. CHOLLY KNICKERBOCKER

The Fad For Boutonnieres of Artificial Flowers.

A—Artistic Gown of French Mull and Lace with Novel Ribbon Trimming.
B—Valenciennes and Irish Lace Combined with Good Effect on an Elaborate Gown.
C—Overshirt Dress of Batiste and Lace.
D—Showing the Latest Fashion—Soutache Braiding on Thin White Dress.



add is not the sun shining! The flowers are all blooming—why not we? Even gowns which in other years have kept a virginal whiteness this year show touches of color. It may be only a silk tie, narrow, passed around the throat and knotted in front with long ends dangling; it may be a sash of soft blue or coral pink waiving a slender waist; it may be but an artificial rose tucked into the laces of the bodice, but color there must be. Each Spring, in preparation for hot weather days, models of muslin and lace appear. Each Spring we vow them lovelier, more fascinating, than before. As each year brings some novelty to add to the beauty of the frocks perhaps we are not so far wrong. This season Paris has sent us over some charming models of batiste and lace—a great deal of different laces used in combination and very little batiste. Their new beauty consists of wonderfully artistic lines, cleverly applied touches of color and the most fetching little belts and dangles of Irish crochet lace. These little belts are used lavishly to edge sleeves and draperies and to outline corsages—in fact anywhere that they can be applied they are to be found. Braiding of the soutache has taken a new departure in its use on the sheerest of white fabrics. It is sometimes combined with English eyelid embroidery, but is quite as often used by itself, and is undoubtedly one of the smartest novelties of the season. Skirts of quite diaphanous muslin are weighted with a braiding of soutache put on in intricate designs sometimes a foot deep. Waist or little jackets are lavishly braided to match. There is a poignant charm about the use of this substantial trimming on such delicate stuff—the fascination of contrast again proved. But one shoulder, when one thinks of the season of languishing in this combination,

The cleaners will profit by the new fashion. All-over Valenciennes lace was used in a very good model gown I saw the other day. Of course, other lace was combined with it, and the inevitable little Irish lace danglers—I call them this for want of a better name—swayed merrily up and down the front. You can see it pictured in the sketch lettered "B," and you will notice that the batiste, alternating with strips of lace insertion, is about the only bit of that material to be seen. Irish crochet was used to band the skirt from waist to hem, and a bit of the same lace outlined the V-shaped neck. A belt of colored ribbon, finishing at the left side with a large rosette, gave the fashionable touch of color. For grace of line and general artistic effect it would be hard to find a gown to surpass the one shown in the sketch lettered "A." Made of the softest French mull in a delicious creamy tone, used in combination with point d'Alecon and handkerchief lace, with an audacious azure ribbon, it was a thing to dream of—and one which all the women fortunate enough to see it would covet. Droid of tucks or any marvel of fine dress stitches, it depended for effect on its clever lines. The long, trailing skirt had a suggested overskirt formed by insertion of lace which fell in slender lines. The waist was almost formless, with the low, round neck characteristic of many of this year's best models. It was bound into a definite outline by the broad ribbon of pale blue-green satin which passed from the back under the arms and tied in a bow high up on the bust. A touch of ecruery was added in an artificial pink rose tucked into the belt. These artificial flowers are having a tremendous vogue among smart women abroad. They wear them pinned to the lapels of their tailored coats, nestling among the

chiffon of their elaborate gowns or tucked into the high girdle of their muslin frocks. Sometimes the stems of the flowers are tied with bows of gold or silver ribbon, though why they should resort to blossoms made of painted muslin and stiffened silk when all the Spring gardens are overflowing only the contrastness of woman's nature can answer. White gowns, both of the so-called lingerie variety and of still more elaborate fashioning, will be worn over slips of delicately colored silks. Pink and blue will be, as always, the favorite choice, but under dresses of pale yellow, of violet and cool

green will all be seen. This has the advantage of exhibiting the work and the pattern of the laces to good advantage. It also has the practical and economical recommendation of giving a seeming variety of dresses with one white dress worn over different colored slips with girdles and other small accessories to match. These underslips are made of taffeta silk, of China silk or of colored lawns. They are invariably cut on a princess model and should be carefully fitted, for the appearance of these unlined and unboned gowns depends very much on what is worn under them. A light boning is advisable in these underslips, and as much of as little time and expense as you feel inclined can be expended on their trimming. A deep hood, either shaped or gathered and lace-edged, and a lace beading and edging

around the armholes and low cut neck are necessary. Scarfs, sashes and belts of colored materials will play an important part in these white costumes. The vogue for scarfs knotted in all kinds of audacious ways, which was the sartorial sensation of Fashion's capital last Winter, will be with us in a much modified form this Summer. Long scarfs of wide liberty ribbon, of chiffon and of thin silks will be worn around the waist, tied as the fancy of the wearer dictates. The Empire influence is felt in these white gowns as in all others. The waistline is raised, if not always in front, then almost invariably in the back. To emphasize this, colored ribbon girdles define the size this time, ending in twin rosettes at short waistlines, ending in other definite conclusion, the back of some other to join the waist and skirt together, ingeniously designed medallions of lace are placed directly in front to simulate a large buckle. Sleeves composed of several deep folds of lace are again worn. It is not difficult

to see why women are reluctant to give up this pretty fashion, for it is such a beautiful coming out as well. Fichu effects, made usually of Valenciennes lace, are soft and almost always collarless.

feminine, and are seen on many of the model gowns. These thin muslin dresses, destined for wear on torrid days, are almost always collarless.

Why Get Your Complexion at the Drug Store?

CONSIDERING the immense amount of money spent by women every year for rouge and other cosmetics designed to supply artificially the fresh complexion which nature no longer provides, it is plain that nature's favors in that direction are worth fighting for—especially as fighting along commonsense lines will win the battle. It is a painful fact that the tendency of advancing age is to rob the face of its fresh, natural color. There are exceptions, but the rule is to grow whiter, or, at least, yellower and more faded. When the color persists in moderation it is a great luxury; but even then nature is often very unkind, for it tends to color there is too much of it, and the face usually becomes a hard for it. It begins, independently of actual

ill-health, anywhere between thirty and forty. Thirty-five is a trying time for a woman who values her looks, for nature has begun to lay hands on the beauty of youth. Disguise it how we will to our friends, let us to ourselves be honest and realize we can no longer lay claim to the freshness and charm of youth. Now, complexion is entirely a question of circulation and surface treatment. "Keep the blood pure" is a platitude. No woman in her senses, at any time of her life, fails to recognize that indigestion and its kindred troubles must mar the most perfect beauty. Keep yourself in a habit of daily exercise and health. Run, trot in one place, jump lightly in one place, do the simplest physical exercise, rub furniture, make beds, romp with your children, play games and keep your blood, if not in a boil, at least circulating briskly.

DETERMINATION--By L. Carter

THE word determination is so frequently abused by attributing to it the lower meaning of stubbornness that perhaps it may be well to particularize. Undoubtedly there is a certain similarity between the two words and yet stubbornness hinders progress, whereas determination in its true and higher sense is the result of conviction. The stubborn man is generally a pessimist, and by whom life is dreaded for its annual whereas to the man of will-power, purpose and determination all life is valued for its possibilities. Just as a feather, if given sufficient velocity may pierce a board, so also may the frailties of our character and mentality be corrected if we give them the velocity which will-power and determination impart. It is said that Napoleon would not admit the word "impossible," and to him, as to all other great men, success was the result of determination. In no phase of life is determination of purpose unnecessary and without which there can be no accurate or satisfactory knowledge. However, like any force, it has power for evil as well as good, but to the intelligent and ambitious it means concentration of thought and of everything in life may it be said that concentration means strength just as dilution means weakness. "In gods war sickness is infancy." The difference between a stubborn man and a determined man is that the former is a creature of circumstances

the latter the creator of them. Even society of the most frivolous type might be rendered pleasantly beneficial and diverting, if through determination to be true to our nobler instincts we realized that the deep gap between frivolity and intelligence could be greatly filled in, if by eliminating idle conversation, gossip and useless reading we would economize that time and devote it to self-culture, and it is indeed true economy to have an intelligent mind to draw from. Inherited brilliancy is so frequently eclipsed by the slow but sure results of persistence that one is almost forced to believe that almost anything may be accomplished with continued effort. Determination by no means implies uncompromising or aggressively positive measures, but rather more frequently suggests temperate means by which, not only the desired goal may be achieved, but other advantages as well. This form of inflexibility is one of the greatest political powers and need in no way sacrifice either truth, sincerity or self-respect, although in the politician it is often judged deceit and cowardice, whereas to temporize may require an immediate issue, which, to the politician, might mean more personal gratification. All intelligence teaches that on the road to any goal there must be rough places, which are better avoided than invaded. In other words, it is better to drive around a stone than over it, and thus avoid unpleasant consequences, which are always unifying. "Resolve can melt no rocks, but it can scale them."