

# The First New Models for Summer Afternoons

## Colored Gowns to have a Remarkable Vogue This Season.

## Princess Slips of Bright Hued Satin Worn Under Elaborate Lingerie Dresses.

## Crystalline a Favorite Summer Material.

It is the pure white muslin gown, gulfless of touch of color, shrouded as last!

It has been sung by poets, beloved by painters, made a symbol of all that is gracious in womanhood for so long that it seems almost impossible. But the plain, unvarnished and unromantic truth is that the all-white gown will be but little seen this summer. Of course there will be exceptions—there have to be to prove the rule—but the dress minus a touch of color in wash or belt, in dainty sprays of hand embroidery or minute neck bow will be hard to find.

Of course it's only the natural reaction from too many "white seasons." It has even been whispered that femininity has found it a trifle hard to live up to the snowy outer garbing so suggestive of sweet innocence and all that. But of course that's only gossip and mustn't be taken seriously.

This summer no woman will be obliged to live up to anything in the matter of color or clothes. If her sympathetic soul longs for violet, she can array herself in the color of that supposedly modest flower from top to toe. If she feels the need of yellow color vibrations—and of course you've got your own copyrighted vibrations—every one who has the least pretensions of being up-to-date has, nowadays, she may garb herself in golden hue. If

### To-day's Best Story

There is a certain young woman in this city who is beautiful, with that childish, wistful, innocent-looking, violet-eyed beauty which reduces one-half the feminine world to tears, the other half to utterly helpless rage. We all know the type, but it is seldom given us to see it in such perfection. We usually associate it with a lamblike, appealing mentality that permits itself to be ridden upon—as soon expect a wood violet to turn and read you.

A short time ago she was asked to a woman's luncheon, and got herself up for the occasion in a way that made the result of her efforts a thing not easily forgotten. She arrived looking so lovely that there was little said among the guests for a few moments after her entry into the room. Perhaps she felt the silence—at all events, she turned to the woman standing nearest her, and said in a childish voice, with ever so much of a little lip and pretty Southern accent:

"How well you are lookin' to-day!" It was a well-meant civility from a young woman to an older one, who, seemingly, was unable to accept it as such and put up her lorgnette, sweeping the speaker from top to toe. What she saw was enough to discount a younger and prettier woman than herself, but even so, she finds it difficult to justify her next move.

"Wish I could say the same for you," she returned, closing her lorgnette with a snap.

One or two of the guests were friends of the pretty woman and almost stopped breathing in order not to miss what they felt sure would come—and it came. The pretty one raised her eyebrows slightly, then said, with an air of gentle reproach: "Why don't you be like a lady, like I do."

### WHAT SHE WOULD LIKE TO BE.

Opinion differs—Depend upon it, a woman's attire indicates her desires and aspirations.

Wish Old Husband—Good heavens! My wife is wearing a "merry widow" hat!

### NOT THAT KIND.

Three different waiters at a dinner asked a grim, precise professor if he would bring soup. Amused, he said to the first waiter, "Is it compulsory?" "No, sir," said the waiter; "it's mook turtle!"

### HE WAS SCEPTICAL.

Rather, "Will you have anything on your feet when I have finished?" "Victory—I do not know; only I hope you'll leave my feet, at least."



kimono sleeves, with undersleeves of net and lace. The lowered cretonne is again seen under the net of the waist.

The dress has one of the new mesh bows—new in that instead of being in the middle of the back where one would naturally expect it to be, it is around quite at the left side. This summer you must be sure to wear your bows there. And you must not mind if people gently whisper that your sash has "slipped round." You can ignore them with the proud consciousness that you are "in the fashion."

Colored sashes and scarfs will play a large part in the general effect of light gowns this summer.

They will be made of supple, Oriental-looking crepes, of Liberty gazes, of the picturesque pompadour flowered ribbons, of which the shops are full. And not only will they be knotted at one side, or at the back in the manner in which I've just spoken, but sometimes they will be tied at the side and front, if made of this material, with a slim knot and long hanging ends.

French and English women are using more than ever the long shoulder scarfs of beautiful materials and colorings, which were so important a part of their winter costumes. Through much practice, I suppose, they use them with infinite grace and a large amount of picturesque effect. They add more long, slim, hanging lines to the silhouette, a result which every woman of fashion is struggling to attain. The ends thrown carelessly over each arm, the scarf hanging low in the back, they are quite "in the picture." One French woman has been enterprising enough to give lessons in the proper wearing of these scarfs.

Crystalline is again used in a frock of simple lines shown on the figure lettered "B." It is of a delightful blue-green, pale and shimmering, the color of sea water at low tide. Antique lace is used here with striking effect. Figured net with lines of baby Irish insertion forms the deep yoke or vest. The sleeves are of crystalline with lace-like effects. Just at the elbow they are broken by folds of satin, precisely the same shade, laid around; below this again is a line of white lace.

Satin underslips, supple and of deep tones such as a warm violet, cerise and emerald green, are a late development for wear under elaborate white gowns. When ready-made dresses appeared in the cheaper shops with slips of china silks of pale colors, that meant a sudden loss of interest in the under-dress by the fashionable woman. So she resorts to more luxurious fabrics and more striking colors.

Darned silk lace, in a bold design, combined with eyelid embroidery on the crisp French ballade, makes of the white dress shown in the sketch marked "C" a thing of deep clear violet satin which throws into high relief the patterns of lace and needle work. It is cut on somewhat conventional lines with slightly low cut neck, outlined with a narrow band of white satin.

Even more charming is a fairy-like Summer will be the smartest possible accessory for wear with muslin gowns, a remarkably festive and luxurious air and will be a boon to the woman whose means are limited. Being without any particular shape and with certainly no fit, in the usually accepted meaning of the term, they are quite possible of manufacture in the home, with the help of a serving woman if you are clever with your fingers and have an eye quick enough to catch the points of the lace models now being shown in all the shops.

The expense need not be great, for net can enter largely into the construction of one of these coats and almost any number of different kinds of laces can be worked in—and "pieces" of lace are something which every woman has. No lining is necessary, although a lining of chiffon or silk mousseline is desirable. One of these coats

# By Mrs. Cholly Knickerbocker. Colored Sashes Worn with White Frocks Tie at One Side of the Back.

and Valenciennes lace, which may be seen in the sketch lettered "D." This, like all the gowns shown on this page, is the creation of Terhune, of New York. It has the semi-empire effect which is particularly attractive in sheer fabrics. The deep flounces of net elaborately encrusted with lace and embroidery and sleeves of net, are innovations when used on a Hageris dress, but help tremendously the light and airy effect so much sought after.

While all these dresses are in the original models of considerable expense, two of them at least would be possible to copy in less expensive materials. Of course the beauty of the white gowns lies altogether in the hand-work and that, in this country, is never cheap. For hand-work means time and "time is money." But the blue crystalline frock, while simple, is also smart and could be copied successfully in muslin, cotton voile or almost any inexpensive material. The same is true of the sulphur-colored crystalline frock.

While these frocks are spoken of as "unlined," in reality they are all made on foundations of silk mousseline, which gives just enough stability to keep them perfectly in shape and yet is so light and transparent that its presence is not suspected. Unlined dresses, put together with much hand work, with skirts and waists joined, are apt to have a dragged look if made entirely without support. This the underlining of mousseline de sole does away with.

Deep hems of satin footing light muslin gowns is a conceit of the season which has much charm. Here the inevitable "touch of color" is often introduced, for satin bands of colors are frequently seen on gowns of all white. Then the trimming of the hat, and often the parasol carried, corresponds. It is a pretty idea, and—whisper!—a remarkably good scheme for freshening up a dress the hem of which has become worn and torn—and skirts that float and drag have an irritating way of catching and tearing, and sometimes being stepped on by the unsuspecting feet of men, clumsy creatures.

The lace coats, without sleeves and hanging wide open in front, which this

A—Gown of Sulphur Colored Crystalline Which Illustrates Two of the Season's Novelties—Cretonne Trimming and the Side Tied Sash.

B—Frock of Pale Blue Crystalline and Antique Lace of Simple Lines.

C—Elaborate Lingerie Dress Over Underslip of Violet Satin.

D—Delicate Valenciennes Lace and Fine Hand Embroidery Make This Gown a Thing of Beauty.



can be slipped over a simple muslin frock hole. Properly worn, they have much to recommend them, although one shudders at the imagined picture of the result should the wrong person attempt it.

Smart Parisiennes have again borrowed from the masculine wardrobe and are wearing coats of black satin, made precisely like the evening coats of the men members chosen with great care, for one wrong note of her family. Cut short in front, wide of the shoulders, depending far down the familiar long tails, the collar and lapels skirt in the back. The collar and lapels duplicate men's collar and lapels—frequently a flower is stuck in the button-hole. What next? Ostrich!

The great foreign costurers, before they send a gown home, add the proper flower to be worn with it. This boutonniere is like the evening coats of the men members chosen with great care, for one wrong note of color would throw out the color scheme of the whole costume. It is no longer considered smart to wear natural flowers—artificial flowers are the thing. And even smarter is a boutonniere in small yellow quantity a flower is stuck in the button-hole. What next? Ostrich!

## Learn to Breathe! It Is More Important for Children Than Dissection

By ELLA WHEELER WILCOX.

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IN a magazine called Suggestive Therapeutics I found the following extract:

Is there anywhere to be found a man of influence in school boards and the like possessing a knowledge of the mere facts—

1. That tuberculosis kills more people than the sword, pestilence or famine?
  2. That no child was ever born into the world suffering from tuberculosis?
  3. That compulsory deep breathing in schools would wipe tuberculosis of the face of the earth in two generations?
- Is it not an astounding thing that no popular educator has yet grasped the simple, ordinary, everyday TRUTH that consumption is always preventable? The daily practice of deep breathing, acquired in childhood, will make every human being, whatever his tendency or ancestry, proof against the inroads of the bacillus of tuberculosis. There should be two half hours given up during the day's schooling to the practice of deep breathing, in the morning and afternoon sessions.

This is a timely word of good sense. Children are being taught many useless and some disgusting things in our schools to-day, and this would be an excellent substitute for the time given to the dissection of dead cats and rabbits.

A young girl was threatened with expulsion from one of the schools for refusing to dissect animals. In another, several children fainted when a brutal woman teacher chloroformed a cat in their presence, preparatory to its dissection for the study of anatomy. In neither of these schools was one word said to the children regarding deep breathing.

It is much more important that a child shall know how to fill its lungs with fresh air—all its lungs—than that it shall learn how many bones are contained in the body of a rabbit.

Very few people in the world know how to breathe. It is the first thing a human being does on arriving here, yet not one in five hundred ever learns to do it properly.

The majority of children breathe like canary birds. I have known a boy who inherited a hollow chest and consumptive tendencies to become transformed in one



ELLA WHEELER WILCOX.

year's time by being taught to inhale ten deep breaths—through his nostrils, exhaling slowly—three times a day.

I have seen a pallid, anemic girl grow rosy and robust through making her walk to and from school a breathing exercise.

She closed the lips, and emptied the lungs, and inhaled while she took seven steps, and exhaled with the next seven. In a very few weeks a marked improvement began to be visible in her appearance.

As a beautifier, nothing excels this fresh-air lung bath.

The lungs are composed of innumerable cells, and the majority of people use only the "upper rooms" of this breath mansion. The lower ones are closed to the air, and are receptacles for dust and disease germs throughout life.

One of the best things our teachers in kindergartens and public schools can do is to give the children one half hour or four quarter hour exercises in lung sweeping.

Proper breathing is an aid to the mental and spiritual faculties, as well as to the physical body. Let it become an important part of the educational system of our land.

## A Day Spent with Queen Alexandra.

HER MAJESTY QUEEN ALEXANDRA of England never so thoroughly enjoys her life, an English writer tells us, as she does when leading the life of a private lady at Sandringham, her favorite home.

Always an early riser, Queen Alexandra is up and about soon after 7 o'clock. After a cup of tea or chocolate—the latter, as a rule—Her Majesty leaves her room, and commences her daily round. No matter what the state of the weather may be, she at once proceeds out of doors, and has a brisk walk.

After breakfast Her Majesty makes her way to her boudoir, which stands on the first floor, in the centre of her private suite. Here she transacts all her business; and the amount she is called upon to get through daily is surprising. When Her Majesty arrives in her room the letters have already been arranged in neat piles by the Hon. Charlotte Knollys, who has been her royal mistress's greatest and most intimate friend for many years.

Luncheon is usually taken about 2 o'clock. Two or three afterwards a week Her Majesty visits the theatre on the estate, by whom she is literally worshipped.

Upon her return home for her cup of tea—for Queen Alexandra is an ardent devotee of the "five o'clock"—she will spend some considerable time with her private secretary, the Hon. Sidney Grenville, discussing various matters of business, signing letters, etc., while it is about this hour that Her Majesty receives

any other members of her household who may be on duty at Sandringham. This is the time of day that Queen Alexandra enjoys best of all, and when she writes most of her letters to her intimate friends.

Her Majesty spends a considerable amount of time arranging and classifying her immense collection of photographs that she has taken from time to time, and of which she now possesses several thousand.

Among these are photographs of Queen Victoria temporarily "held up" in her doukey-chaise through the animal refusing to budge an inch; the Prince of Wales dourdering in a salmon-stream, into which an incautious step has plunged him while fishing; and the King leading young Prince Edward of Wales across the park by the ear as a punishment for some boyish prank of which his royal grandfather did not approve.

Dinner at Sandringham is something of a movable feast. Rarely, however, is it served before 9 o'clock. As a general rule, when there are no guests present, their Majesties are joined by the ladies and gentlemen in attendance. Music in the drawing room follows, with a bridge table for the special entertainment of the King.

Like most other members of the royal family, Queen Alexandra is an excellent musician, and plays the piano with very considerable skill. Her Majesty retires for the night comparatively early; and to this, together with her early rising and her partiality for a fruit diet, is due much of her exceedingly good health.

## How to Tell Your Fortune By Your Moles.

ACCORDING to tradition, if you have a mole on your chin, you may expect to be wealthy; while, if you have it under your arm, it promises you wealth and honor as well. A mole on the ankle indicates courage. On the left temple a mole indicates that you will find friends among the great ones of the earth, but if it be placed on the right temple, it warns you of coming distress.

A mole on a man's knee means that he may expect to marry a rich woman. A mole on the neck promises wealth. If you have a mole on your nose, you are going to be a great traveller. A mole on the throat indicates health and wealth. Finger-nails are also said to foretell your disposition and future. A white spot on