

FILMY FROCKS and JACKETS for JUNE DAYS and EVENINGS

BY ELISE DEY.

When clinging skirts are everywhere to be seen and pleats that are so modish appear stitched and pressed flat to the knees, it is something of a refreshing change to be introduced to as charming a model as the Redfern gown here depicted. Ruffles there are and quantities of them, with their soft overlapping flimsiness extending from the décolletage to the very edge of the pretty skirt.

The material is silken gauze, in that melon yellowish shade of old ivory, and the entire skirt is encircled with slightly graduated frills which start at the waist with a downward curve in front; then, as they reach toward the bottom, the ruffles adjust themselves to the new lines and drop gently outward and down to form the slight train. A wider founce of silver embroidered gauze is set directly upon the edge of the skirt and this increases in width at the back.

The same handsome antique embroidery is repeated on the corsage, to form a yoke effect, shoulder straps and the upper part of the short sleeves without a visible break. A shallow point, flanked by two deeper ones, falls directly across the bust, while the sleeve portions present a still deeper design.

Two gauze ruffles, of the same width as the medium-sized ones on the skirt, are permitted to fall in negligence effect across the front of the décolletage and to finish the pointed embroidery sleeves. A very broad crushed celature of silvery blue liberty satin folds about the waist, and has its upper edge hidden beneath the depending corsage frills. At the back the ends are knotted in sash effect with two proportionate streamers cut on the cross and fringed. With this frock is worn a handsome pearl collar, which is clasped in front with a large antique silver ornament,

on which a dragon fly design is brought into bold relief by having its greenish tinged wings wrought in fine enamel and cut emerald incrustations.

The other evening frock is a princess effect, fashioned from deep rose brocade and elaborate ornamentations of crocheted lace.

A board pattern of this trimming edges the bottom of the train and extends up the sides and back of the skirt in graceful irregular lines. Plisse chiffon and tiny ruffles give a filmy effect to the bottom, while shoulder straps and choix of the same delicate fabric lend a softness to the otherwise rather severe corsage.

The handsome lace design reaches the full length of the frock in front, and it is broad enough to cover the bust, narrows perceptibly at the waist, then widens as it falls downward, branching out at intervals in graceful sprays and curves. Underneath the lace the silk is cut out and the accepted substitute—delicate mousseline—is used as an effective background for the coarse meshes and large petals.

NEW PANEL IN THE "APRON FRONT."

Appropos of these long lace panels for the fronts of gowns, there is a novel idea which is being introduced in Paris, and this is called the apron front. It consists of an effect very much like the one just described, and the upper section fastens to the bodice in the same manner as the bib of an apron is held in place. The novelty is particularly becoming to figures upon which a princess gown looks well. The black cloth street costume depends for its smartness chiefly upon the unusual arrangement of applique designs.

The skirt, which falls well on the floor, is cut in several close-fitting seams, each

of these being covered with black velvet rectangles, outlined with black and white fancy silk cord, and separated from each other by small square velvet-covered buttons, caught at the upper and lower sides with white silk embroidered arrow points.

Down each side of the front and back of the plain, well-shaped blouse are two rows of the same trimming, so placed that over each shoulder is a rectangular piece, which exaggerates the natural breadth. Another row extends from top to cuff on the outer side of the sleeve. A touch of white appears on the straight cuffs and shows in white and black embroidered diamonds, put point to point around the edge of the collar.

The smart hat which accompanies this gown is one of the fashionable shapes in pure white tulle, simply trimmed with broad black velvet ribbon. This is looped across the rolling front, again over the left side, which turns up higher, and is fastened with two fancy pearl pins. Then at the back, where the shape droops a little, there is placed a broad bow of the black velvet ribbon, having ends which fall to the shoulders. While the hat is extremely simple in lines and ornamentation it is excellent for these very characteristics.

Black and white appear again in the handsome afternoon frock, which is a sheath-like garment fashioned from jet spangled black tulle laid over a foundation of white taffeta. While it is princess in style there is just a suggestion of blouse in front to conform to the prevailing fashion of looseness. Dainty Venetian lace puffs and wrist bands are let into the plain sleeve, and the same white meshes are introduced in the pretty collar. A succession of black chiffon plisse frills finishes the bottom of the gown and forms the graceful train, over which the plaited robe falls in deep points.

AN UNUSUAL NOTE IN FASHION.

An unusual note was struck by a French model noticed the other day. There was the black glaze coat or blouse and a contrasting skirt of reseda cloth, while only a tiny bit of this soft, beautiful green appeared on the silk garment.

Plaits, of course, are fashionable effect for skirts, and this gown had a cluster of tiny ones arranged in a panel effect down the front and a wider series at the back, falling from a curiously shaped yoke made of cloth hexagons stitched very tight.

The bottom of the skirt was simply trimmed with several rows of stitching in green to form three-inch squares, but point to point, in a row just above the narrow hem. This square effect is one of the modish things for skirts, and nearly all the French models present some sort of an arrangement following out these lines.

The glaze blouse was incrustated with converging stripes of creamy lace braid, which formed a sunburst effect, having the end of the rays finishing in a scroll.

The sleeves and collar repeated the design, while the skirts of the blouse were hexagonal pieces of silk laid in plaits and put close together to carry out the yoke. Lace gilet and puffs, gathered into a dainty wristband, gave an air of softness.



SMART STREET DRESS OF BLACK CLOTH, WITH ENRIQUE VELVET APPLIQUES OUTLINED WITH WHITE.

to the entire garment, while a scrap of reseda velvet, exquisitely crocheted in black and white appeared on the collar and the turnback cuffs of the short taffeta sleeves. You have no idea how stunning the combination was, and how wonderfully the touch of green upon the blouse brought out the beauty of the black and white.

In the black and white striped dark gown here depicted is observed the same style of short sleeves, ending in broad cuffs, with the under blouse forming dainty and cool-looking puffs.

The long coat of this summer costume is made with a rounding skirt section set upon the tight-fitting body. It is intended to fasten down the front, yet a much prettier appearance is secured by leaving the coat open to disclose the cool summer blouse worn underneath. Graduated straps of black braid are put on in military fashion, and tiny black silk crocheted balls are suspended in clusters of three between the loops of braid.

An extremely deep rounding collar, headed by a small and plain rolling band, gives a dash of smartness to the entire dress. Black braid applied in flat rows outlines both collars, and the broader one displays a stunning embroidery design of scarlet cherries and green leaves which is very novel. The same cherry pattern is duplicated for a border on the deep cuffs of the short sleeves.

The rows of black braid, put close together, extend down each side of the front of the skirt, starting close together at the waist and separating widely at the bottom. There is not much of a train to this coat, a slight dip being considered quite sufficient for walking purposes, for which it is intended.

NEGLIGEE GARMENTS ALWAYS SERVICEABLE.

A woman never seems to possess too many of these attractive little negligee garments in which she arrays herself when in the seclusion of her own boudoir. For summer they are fashioned of the sheerest washable fabrics, and are profusely trimmed with the daintiest of laces.

For her who is going to the mountains, where fresh morning breezes bring a chill to the air before it is warmed by the noon-day sun, a comfortable dressing jacket made



AFTERNOON GOWN OF BLACK PLAILED TULLE OVER WHITE.

of albatross is here portrayed.

The color is pale blue, and down the front, around the pointed bottom of the jacket, edging the wide collar and deep founces at the hand are three rows of fagoting about three-quarters of an inch apart.

At the hand these pointed affairs are caught back with a knot of blue liberty ribbon, and at the throat, where two long scarf ends of application lace fall to the edge of the saque, there is a knotted more of the becoming blue ribbon.

A blue taffeta petticoat is worn with this dainty little house jacket. Its knee deep founce of point d'esprit is knotted with rings of fine white ribbon. On the very bottom of this founce is set a narrow lace edging, while for a heading is used a ruching of double edged lace in the same pattern.

Point d'esprit, by the way, is one of the newest revivals for dainty summer frocks and lingerie, and it must be admitted that nothing fresher or prettier could be chosen to accompany the sheer and lovely summer frocks which women, young and old, are going to display this coming season.

Pretty little lounging robes, tea gowns and all manner of fancy jackets are designed from crepe de chine, sun's veiling, lace and thin China silk, and gathered in with rows of tiny satin ribbons ruches. On the very bottom of this founce is set a narrow lace edging, while for a heading is used a ruching of double edged lace in the same pattern.

For long robes, as well as short, loose jackets, accordion pleating seems to be extremely well liked and such effects are very graceful when falling from yokes and boleros fashioned from valenciennes insertions joined by sheer submeridies. Wide sleeves are very pretty on such garments, and many of them are flowing bell or pagoda shapes, formed of lace entre deux, with a frill finishing the edge.

More elaborate robes are made with a thin silk or chiffon foundation, over which is hung a dainty garment of spotted net, lace or diaphanous silk mousseline.

One of the loveliest of the long tea gowns was fashioned from sheer white batiste in empire style.

SHORT-WAISTED YOKE EFFECT.

The short-waisted yoke effect was wrought of Irish gauze, with the neck cut low and square and edged with a tiny lace frilling. Across the bust the pattern was arranged in inch-wide strips, which were pointed at each end, and a wide, soft blue liberty ribbon was laced through this design, tying at the bust in a soft choix with long streamers.

The sleeves had a cap of the Irish lace, and these, too, were run with ribbon, so that the effect was as if the soft blue continued without interruption around the empire yoke and sleeves. A choix with fluttering ends was placed on the outside of each sleeve.

The sleeves were very full, loose pagoda ones, made of vertical bands of fine batiste tucking, alternating with entre deux of Irish lace, and the wide edge showed a finishing frill of the same lace. The entire body of this gown, of loose robe was formed of vertical bands of tucking and lace insertion, and through the open meshes one caught glimpses of dainty blue mousseline. The gown trailed becomingly, and all around the foot was a deep founce frilled with Irish lace.

Very elaborate, indeed, is such a tea gown, but there are simpler ones which are really quite as effective and pretty. For instance, here is one of fine white lawn cut circular, so that while there is no ruche at the top, the white sweeps out in becoming lines without the use of plaits. A bolero formed of net squares, arranged point to point, furnishes a pretty trimming for the waist, while the robe part is arranged in vertical appliques of filet ornaments, with a row below the knees, which serves as a heading for an applied circular founce of lawn, upon which are put more lace squares.



IVORY GAUZE, WITH OLD SILVER EMBROIDERIES REDFERN MODEL.

Medallions and fancy lace ornamentations still hold their own for this purpose, and one must admit that accordion pleating produces quite as handsome a gown, especially if there is a bolero or robe of fine mousseline, Valenciennes or Maline lace.

Here is a dainty effect in plaited pink mousseline, with the bottom of the empire robe banded with wavy lace, which alternates embroidery entre deux. A broad Louis XIII. collar falls away from the throat and lends an especial prettiness to the plain yoke. The sleeves are wide pieces of accordion pleating gathered into the armholes and banded about six inches from the top with flat embroidery. From here the soft pleating is allowed to fall unconfined, and its wide edge is daintily finished with an application of wavy lace.

Ribbons are an essential feature of such robes, and fichus, herthas, collars and all manner of fancy little ornaments are becoming more and more favored for use upon these distinctly feminine garments.



ALBATROSS DRESSING JACKET TRIMMED WITH RUFFLED PLOUCHE.

How de ole man was Fooled

An old negro, whom I recognized as Uncle Tom Bolling's "James," came slowly up to the porch where my wife and I were sitting. "Howdy, Marsa Charles!" he said, taking off his hat and resting his ailed and basket on the lower step.

"Barve ye, Mistah! Ye does bote look mighty peart dis hat day. Yes, to he's de ole man along, could ye, sah?"

"James," I said sternly, "you know I never receive presents nor hold money. Take the chickens around to the kitchen and tell the cook to buy them."

"Lordy! how ole I is aittin'!" muttered James. "To think I gone took ye for ye' no when I az ye dat question. A mighty free-headed german he was, sah. Yes, sah; dew wa'n't nothin' mean nor little 'bout ye' no."

"James," put in my wife, by way of giving the conversation a new turn, "you must have a very good wife to raise such fine chickens for you."

James reflected. "Well, Mistah, he said slow, "she ain't no good now es some others I is had. Nor'm, Ast she ain't."

"How many have you had, James?" asked my wife, with some amusement.

"Well, Mistah, dis one make fo'-ve'm, dis to de fofe one, Mistah. T'other three was all 'lolly sale, 'n young, too. Ya'm, dew was all 'come 'soph' dis one, an' she's ole."

"Who did you get such an ole one?" asked my wife.

"Why'd I git her, Mistah? She got me, she feel me, dat's hecom. Ya'm, she feel de nigger good. 'Twas this away—she was a widow 'oman wid one daughter, a mighty sprightly, light-complected gal. She favor her ma, too; but de distance betwixt 'em was in de yonnness."

"I didn't want no ole 'oman a-growin' an' a-makin' 'roun' me, wid de rheumatics in her joints. Now, ma'am. So I jes set right to de daughter, ya'm, 'n she seem ter like de ole man right 'um de word ter state."

Fads of a Grand Duke.

The Grand Duke of Hesse is almost lady-like in his tastes. He embroiders skillfully, and is never so happy as when busy with his needle over some piece of fancy work, spending more time over the arrangement of an attractive design and the selection of striking colors than probably he would think necessary to devote to his affairs of state.

As a child he was particularly musical, playing the piano really well and having a remarkably correct ear. He composed several instrumental pieces which are declared to be well above the average.

Among his fads are carpentry and upholstery, and he has founded classes for the study of both trades, hoping to make Darmstadt a center for the production of specialties in cabinet making.

Short Silk Coats Again Popular.

Short silk coats have become so popular that they have ceased to be a novelty, so that this modish length must look for new effects in something besides this fashionable fabric. One of the latest editions of the smart little coat is a bolero with short pagoda sleeves. The material from which it is made is that beautiful shade of suede cloth which appears in many of the exquisite gowns and mantles designed for spring wear.

This bolero reaches just a trifle below the waist in the back as well as the front, at which latter point there is observed the slightly downward curving line following that of fashionable waists.

To stimulate a panel effect embroidered bands of the cloth about two and a half inches wide, having their scalloped edges and center figures worked in gray and white silk, are arranged down each side of the front, around the bottom of the bolero and sleeves, while extra pieces extend the length of the outside part of the sleeve and from the shoulder to the bottom of each side front.

Short sleeves and broad collars are at present extremely smart when worn upon a coat of fancy bolero.

The collar finishing the neck of this coat is edged all around with a scalloped embroidery pattern, and a frill of creamy gulphure falls from under the ornamented border of the collar, is caught at the throat in two soft ruffles, then is permitted to cascade down the front of the coat en cascade.

The garment is worn slightly open at the throat and the tiny upstanding neckband displays a bit of embroidery, while the fronts are almost concealed beneath the soft lace shawl.

For Hating this smart coatee a thin soft silk was chosen, so that while serving as a wrap it would not be altogether too warm for wear during the first few weeks of summer.

Everybody whose figure will permit of



BLACK AND WHITE STRIPED DUCK EMBROIDERED IN RED CHERRIES.



SILK BROCADE INCRUSTED WITH HEAVY CROCHET LACE.