

Fashions of the Day.

My Dearest Adelaide: It is going to be a season of flowers on hats and spangles on dresses. Roses, violets, lilacs and every other kind of flower on hats of all shapes, and nets and thin stuffs—over rich silks—that are embroidered in jet and paillettes. The embroidered nets will, with care, prove serviceable, but, goodness! The chiffons and the mousseline de soies will be a sight for tears after a night or two at a seashore resort. They will never do, Adelaide, and, becoming as they are, if you are preparing for a summer by the sea, you will have to confine yourself to something less perishable. Just now, however, it seems as if there was nothing but thin and diaphanous on the counters and at your dressmakers.

They are beautiful in extreme! They remind you of glinting sunshine, gorgeous sunsets, mellow moonlights, electrical displays, and everything but practical, plain, everyday living. The chiffons and mousseline de soies are embroidered in colors which are at the most but a fine tracing of variegated brilliancy. The jet embroidered nets are not heavy, as in former days. The jet used is cut into such fine beads that there seems to be nothing left but the sparkle. When paillettes are used patterns are more elaborate, and, of course, there is an opportunity given for colors.

One of the handsomest dresses I have seen lately had a lining of bluish-green taffeta, with an overdress of black net embroidered in paillettes the shade of the lining. With every move the paillettes changed from blue to green and green to blue. The taffeta lining was a strong color, that was subdued by the net, and harmonized perfectly with each shade in the paillettes. The dress was made princess, with a ten-inch train that swept back in graceful lines, and came quite to the floor in front—covering the feet, but not long enough to interfere with stepping.

My dear, the train is established, and

NEXT TO THE COOK'S HEART

And the most important factor in a well regulated kitchen is the range. It must be one that the drafts are easy and accessible to handle, so that the oven can be tempered to any degree necessary for baking. One of the most particular elements of making palatable, healthy baked food consists in keeping the oven at the proper heat. It must also be economical of fuel, in size and form it must be symmetrical; material and workmanship—the most perfect. It should have beautiful and artistic designs in Nickel Trimmings.

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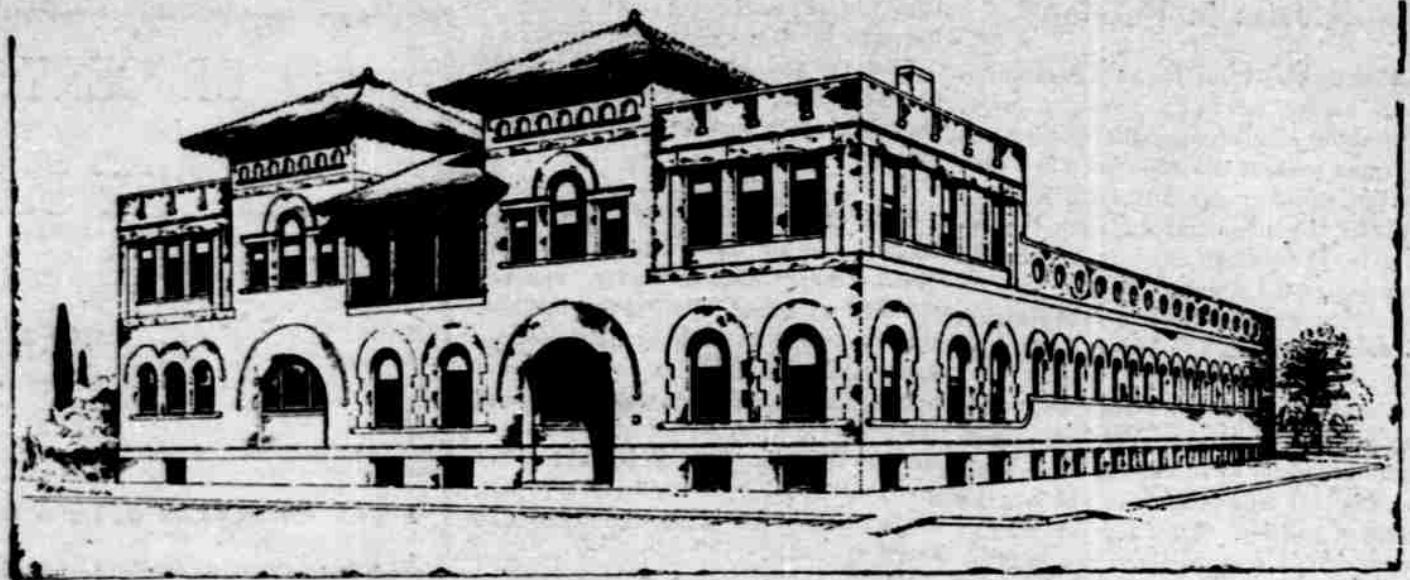


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so is the princess dress. The princess dress, naturally, would be very awkward without a train, but the train is on all kinds of dresses. Even the tailor-made has a sweep long enough to necessitate the lifting of the skirt in walking, to preserve its freshness. Cloth dresses usually will have about two inches extra length at the back, while more dressy gowns require ten inches. This is very graceful with the circular flounces and flaring lower edges.

Princess dresses are made up with all kinds of draperies, and sometimes the style of foundation is obliterated entirely. The foundation, the skirt and waist is one piece, and if the wearer has a good figure the plainer it is made the more elegant and the more becoming it is. It exposes defects in outline relentlessly, and hence the variety there is in the arrangement of the outside material on the lining. A striking dark blue princess that I saw on a "form divine" was moulded to the figure without a fold to hide its perfect outline. It was fastened down the left side, and from the front was so close fitting that one could almost imagine the smallness of the ankle. At the back some pleats that were invisible commenced about four inches below the waist and swept off into the graceful train. Where it was fastened, from neck to foot at the left side, was a band of satin embroidered in steel, which curved a little narrower at the waist and extended down the front and around the bottom of the dress. At the left side, a little below the waist, was another band, and running around the hip to the centre of the back, where it headed the pleats and appeared to be fastened with a large cut steel button. Around the neck was another band of the steel embroidered satin, which fastened at the back with a button a size smaller than the one on the sash band. Can you imagine anything more effective? The hat that was worn with the dress was a blue straw, the shade of the dress, and was trimmed with satin folds around the crown, and had loops at the left side that were held in place with a handsome cut steel buckle.

Black and white combinations are as popular as ever, and will be worn all summer. A beautiful dress that I saw the other day was of black Brussels net, embroidered in jet, with white satin lining. The net and satin were cut the same, and not made separately, excepting in the circular flounce which hung from the knee. The edge of the satin flounce had two narrow ruffles made with black satin ribbon, and the net was finished with another narrow ruffle of satin ribbon which fell in with the ruffles on the satin flounce and appeared to form the third one. The waist of the dress was made extremely décolleté, and had a guimpe of plain net which was

gathered into a cerise velvet band, or stock at the throat. The sleeves were shirred of the plain net over satin and came just below the elbow. At the top were caps and frills of the embroidered net, with rosettes of cerise velvet at the left shoulder and the left side of the waist that were half hidden in the drapery. TESSA.

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