

## Fashions of the Day.

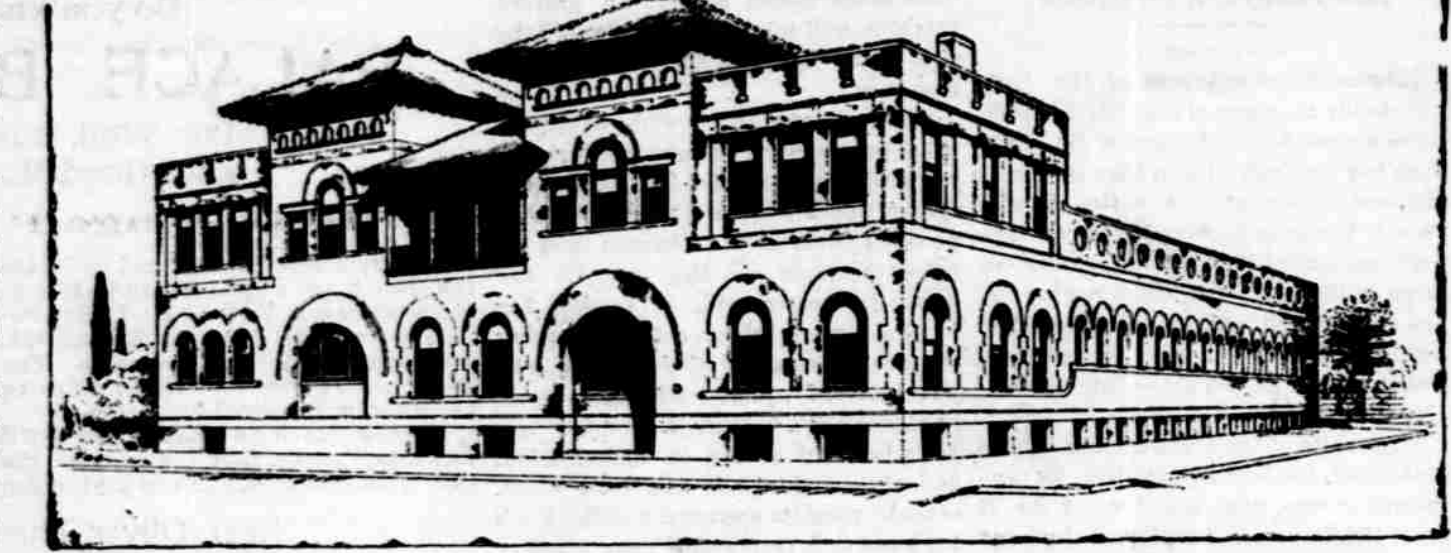
After several seasons of tentative experiments and weighty controversies, the successor of the manche-ballonne has finally surprised us, in a spirit of truly feminine contrariness; it appears neither puffed, epauletted, nor yet skin tight and shows no intention of immediately inflicting upon mondaines the long-predicted sloping line of shoulder of the "sixties," for all fashion's sudden delight in the shawl wraps of the Second Empire.

The sleeve that molds the contour of fashionable shoulders this summer is called the sabot, after a fancied resemblance to that article of peasant garb—narrow at the elbow, swelling gradually, closely, but not tightly, and curving over at the top a wee bit up and away from the shoulder, its lines unbroken by jockey or trimming of any sort other than flat bands. The forearm of the sleeve is very long and very tight, or the sleeve ends at the elbow—a pretty fashion for summer that we are glad to welcome back as a fitting accompaniment to the chokerless bodices which we are to wear again this season with the becoming feather boss, or with the less becoming but more gorgeous jeweled dog collars. Even lace and muslin frocks have these plain sabot sleeves, and they are especially pretty with guimpe dresses which have only the straps of the bodice crossing the shoulders over the favorite tucked and puckered and embroidered bit of fashionable lingerie.

Quite as radical is the latest departure in hats. The spring season in London and Paris, even the earlier gayeties on the Riviera (which naturally dictate fashions for our later Newport and Bar Harbor seasons) have ousted the hat tipped over the nose and overlaid with towering hedges of trimming, quite as completely as though it never had been, in favor of the simple round straw with a nosegay of flowers and a small wattleau bow of black velvet. The Parisienne, since the time of "the Austrian," fond of the affectation of simplicity, styles it the Chaperu Bergere.

In detail, this hat is low and flat of crown, small of brim, save in front, where it broadens considerably and is turned flatly back against the crown and fastened there with various simple trimmings, which constitute the principal garniture; a nosegay of flowers tied with a bow, or a huge wheel rosette of satin, with a jeweled centre, which serves as a base for a short plume or a couple of wide curled quills, these feathers lying flat against the brim and drooping rather than standing. Sometimes the front brim turns back in a square instead of remaining round, and against it is placed a wheel rosette, from which springs to each side a spangled white Mercury wing. Two ostrich feathers are sometimes arranged in the same way. On another one a white plume is thrust through the pompon of tulle against the front brim, the top rolling back over the crown. As for the back of the hat, which is very small and inconspicuous, the band of black velvet ribbon, with its tiny bow behind, is sufficient to give it cachet. A wreath of tiny blossoms is occasionally substituted for the ribbon band, I have noticed in my wanderings, and often the brim is bound with black velvet. On very young girls the black velvet band has two long streamers hanging from the small Louis XV bow behind, the coarse straw, with its bound edges and its nosegay of field flowers effecting a child-like simplicity which is quite la grand chic, even for seasoned belles, in a summer when sun-bonnets and frilled and puffed mob caps of plaited muslin have ceased being the popular property of babyhood.

Naturally these shepherdess hats are set back on the head, showing in front



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the high, bunched bang of short ringlets which is gradually, on the hyper-fashionable, taking the place of the slightly de mode pompadour. The distinct puff on each temple, the undulating bouffanterie of "back hair," with the short, curly coil on the top of the head, all retain their places in the mondaine's coiffure, so that the effect of the new arrangement is much the same, and many still declare they will not cut, for the sake of so slight a modification, the aureole of long locks which took so much time and attention to train to their present perfection of growth.

A little hat that I saw worn in Sardou's "Pamela" this spring in Paris was sent down to me at the Midi by my modiste a few weeks later as the correct afternoon bonnet—of course, a version rather than a copy of the Directoire original as worn on the French stage. It is one of the favorites among the summer's imported hats, and is not only modish, but small and "lady like" looking, a good old-fashioned characteristic that is too often neglected in the effort to be "smart."

Its narrow brim bends down on each side against the hair, the front scooping up a little to curve over the pompadour, the back brim wider and bent directly upward, but in a round scoop that is filled in with the curly coil on top of head, this back flare being the highest point on the little hat. The trimming is simple and low, usually a wheel rosette of tulle or satin on one side and a round bunch of small blossoms on the other. I have seen the black brim filled in with small flowers where the coil of hair was arranged too low on the head to serve as a cache-peigne. I find my large Spanish comb of shell effective, set below the coil when I wear this little head dress.

Of course we shall still wear our large tulle and guipure turbans low over the face, the oriental buckle in front just between the brows and showing no hair, save puffily, on the temples. And the equestrienne is still in favor with the elegant dressers, although in a new shape that has not yet become vulgarized. Its side brims are flat instead of being rolled up, and the front brim droops so low and so gracefully over the face that little cubbyholes on each side under the hat form nestling places for small blossoms, others clambering over the narrow back brim. It partakes of the picturesque rather than of the mannish and tailor-built, as the word equestrienne implies.

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flounce clings to the limbs and spreads out in undulating flutes about the feet lying in little heaps on the sides and back, that we are already fearful of a speedy day of contempt. On the shawl wrap the shaped flounce is at its best, while it imparts to the mannish box or great coat a touch of the Gallic esprit, which is all the more surprising, coming at it does from an English tailor.

The short driving-box which has led me to these reflectiys has a shaped flounce of a foot width about the bottom edge, lengthening it to what is called a three-quarter garment, the front unflounced and fastened up the left side with three shell buttons, a circular shoulder collar taking the place of coat collar and lapels, the sleeves, as are the stitched edges and seams, eminently correct tailor affairs. While a yachting coat which I shall have for Cowes in the autumn is to be of white serge with a full-shaped flounce cut in piece with the double-breasted front, the whole lined with white satin, which is to be puckered on the facing of collar and lapels. A fold of white satin will head the flounce, the pearl buttons sewn on this where it mounts each side of the front.

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