

# IN THE DOMAIN OF WOMAN.

### FASHIONS OF SUMMER.

**Novelties in Silks, Wire Humps, Coiffures and Parasols.**

Whether she has the will to spare or not, every woman dresses for an occasion of any dignity just now wears the fruit of the maubrey tree. Never have there been so many different and lovely weaves of silk on the market before. Satin faced foulards rule the morning hours, Bayadere stripes on raw and finished tafetas, quite as after-noon, white broadcreeper, crepes, Bengal satin damasks, Tusore, Damascus crepons and Padouasy dominate in ball rooms and at dinner parties. A degree of sensation has been aroused over the revival of that silken goods that our foremothers in the seventeenth and eighteenth centuries wore, and the rich and beautiful Padouasy now on sale is all carefully reproduced from specimens of the silk preserved in museums. Because of its splendid interwoven decoration this silk is especially utilized for the lengthy trains that matrons assume, for panel fronts and for the vests of very young girls. Least costly of the new silks, by reason of its stately quality, to the bold colorings now the mode, and in a deep true copper yellow, porphyry purple and glowing malachite green, or flame red, it appears on toilets of great economy.

Back into the fold of fashionable types of things silken has come the goodly ottoman weave and the chine effects also, while on this topic it is quite impossible to pass over the charms of a new version of moire velours. Now we have it as velours settel, or sun velours, differing from its predecessor in that both its sides are alike, while instead of falling in very soft folds it now crumples like a tafeta. Any woman who is in doubt as to the special fashionableness of a silk may hold to this truth that at all times and seasons a moire is a safe purchase. At this very instant there is a particular taste displayed for a kind of sort of weave known as sacre moire. This is a white or an aged's silk, with a showing waving stripes of white satin over it. Every satin ripple is outlined with a thread of pale blue, which really does not look blue, but by some secret known only to the weavers merely lends a clearer, more dazzling whiteness to the folds and surface of the fabric. Least costly of the new silken types described above and yet as popular as any, while more suited to young women, is our old-tried friend, crepe de chine. This is to the fore now in lovely pale tones with bouillon threads crossing the width in bayadere stripes, or less expensive still printed in all the colors and patterns, wiskies, on a white or rose ground.

**The Bustle Conch.**

The busy little bustle is at it again, painstakingly trying to creep into favor and always finding a certain coterie of women willing to put it on probation and their backs. Up to the present date it is no larger than one's two fists and is worn as an odd little hump of wire and mohair close up to the waist line. Women who have not yet bent before the bustle fetish wear strange boned petticoats. The bones run in casings down waist line to hem, following a bias inclination, and while holding out the overdress most staunchly, they do not fall to add tremendous weight about the hips. To avoid wearing these boned under draperies a number of the thoughtful and inventive have run hoops of thinnest steel, no wider nor thicker than a baby ribbon, through the rear widths of their skirts. This is a happy compromise solution of the bustle problem than any plan yet attempted, but dressmakers, who know a thing or two, insist that with the coming of princess fashions, bustles must and will assume an important place in every wardrobe.

There never was a time when the dressmaker looked more fretful for ideas on the fashion plates of sixty years ago than now. The mitten sleeve of '38 is one of the reincarnations of that by-gone day we have fallen heir to, and it is obvious that we will soon fall into the way of wearing the full lawn under sleeves, dear to our mothers' hearts. One already has seen the prettiest samples of these in the shops, made of the finest French batiste, delicately worked in embroidery stitch and caught close about the waist by muslin bands and fine old-fashioned gold cuff buttons. To wear with these it is necessary that the dress sleeves should have the fitting cut, broad bands, high open at the back, though so far the effect of the undersleeve is usually given on shirt waists, and the new walking coats are cut at the wrists to exhibit the wearer's fine white linen.

There is no telling how long this fancy may last, but for the moment at least numbers of very discreet women are wearing contrasting skirts and waists. For example, a skirt of white ottoman silk will be finely striped from waist band to hem with narrow black silk bands, laid on in Spanish circles; with this a waist of café au lait faille will be donned, the golden tint of the silk relieved by broad revers embroidered in white and blue, opening over a vest of black and white, to match the skirt. Always the motif from the skirt is brought in somewhere about the body, to show the relationship between the two, and the leading combinations of this sort are made with a skirt of silk, having grey cloth introduced at some point in its makeup.

**The Coiffure.**

Tall white plumes waved in every little bonnet during the winter, and now that combs and flowers and divers other prettinesses are considered appropriate for the coiffure, women are wearing huge white satin bows in the hair of all shapes. These bows are made in three hoops to a side and are built in the form of the high comb, now so very popular. High and higher climb the loops and puffs and bands of hair as the season advances, and more and more abundant become the little bob-curls. Chestnut gold is the fashionable tint of hair at the present writing. It is even more craved by those who have it not than the once coveted blonde locks. As a matter of fact, nature rarely bestows this rich tinting on the head of the American woman, for the pure pale chestnut is an English feature and one very hard to imitate with any degree of success.

The curly bang, after a season or two of oppression, is beginning to fringe out rather luxuriantly again. It runs in a row of coquettish little curls, from ear to ear over the forehead, while those women who suffer from too extensive spreading of brow are adopting a very clever application of the old style water wave. Instead of plastering wisps of soapy hair flat to the forehead, a broad bandeau is drawn down, within a half-inch of the eyebrows, and then deeply fluted by the irons. This is one of the softest frames a face can be set in, and when the waves are properly made and adjusted they give the face a peculiar tender and plaintive expression. Women whose locks are undeniably turning and who are too courageous to yield to the blandishments of a hairdresser, adopt for the evening a pretty fantastic coiffure called the Prince of the Bubble. For this the hair is lightly flaked with white powder in front, rolled softly back, waved a little and then gathered into a cluster of coils, held in place by a tortoise shell, or pale green shell comb. A delicate fringe is permitted to crop out about the brow and the

head is crowned by a half garland of tiny pink and white noisette roses.

The under petticoats of silk are being turned to such a pitch of splendor that a woman no longer makes a secret of her intention to let admiring humanity see as much of its beauties as possible. It is a regular matter of routine, in the shops that new for the saleswoman, who treats you to a new silk skirt, to show you how your top draperies must be caught up to reveal the glories beneath it to the greatest advantage. If you are wearing a cloth or fouled dress that has a train, and beneath that hangs a jupon of amber shot tussore silk, powdered with large and small black velvet dots; your duty is to catch your rear skirt breathers somewhere just about the middle of their length. A graceful back-

kid, worked in silver beads. Of course there are one dozen at least acceptable variations from this standard. It must be remarked in passing, however, that all the new white kid shoes and slippers are made of a skin that is so exquisitely dressed it admits of washing with soap and water. The law of new footwear seems to be that everything must be made cool and easy. There is even a new patent leather on the market, that neither dries nor heats the feet, while a charming innovation is a green glacial calf skin, which comes in the form of ties especially and sells like the traditional hot cakes. White and tan shoes will, of course, dominate the season of hot weather, and women with very exquisite little extremities wear white satin ties, strapped

white buckles, the offset with black varnished leather trimmings; and a white satin shoe decorated with white kid.

The high estate to which ostrich feather fans have risen, is shown in the sketch of a group of turquoise blue plumes, mounted about a mirror of burnished crystal set in brilliants. At the back of the mirror a dainty miniature finds place, while the handle is carved in silver and sumptuously set with gems.

### WOMEN OF THE PHILIPPINES.

**Fair to Look Upon and Fond of Dress.**

They Dance, Ride and Smoke.

The native women of the Philippines are, as a rule, excessively pretty and engaging creatures, with supple figures accentuated by the thinness of their garments, beautiful, languishing eyes, shaded with long lashes, and luxuriant blue-black hair. This last is the chief glory of the Philippine beauty. It is long, rich, thick, made glossy both by the care bestowed on it and its frequent anointings with coconut oil. Often, too, it is cleaned and washed with lemon juice and oil, which has been made fragrant by infusion of odoriferous flowers. Some of the women wear it hanging down their backs, entirely unadorned, while others, especially the matrons, build it up in a kind of coil, or knot, held by a golden comb, and

generally it is black or dark blue with narrow white stripes. A profusion of bracelets and chains and earrings, all of beautifully worked gold or silver, usually completes the toilet of a Tagal beauty. The more affluent possess very valuable jewels and often are seen with necklaces and bracelets of diamonds and pearls.

Over her neatly folded kerchief the Tagal woman wears a crucifix, or a little bag of relics, suspended by a chain. Sometimes she will have a rosary or coral or pearls, and medals of copper or gold, bearing the figure of Our Lady of Mexico or of Guadalupe. This is not to be wondered at when it is remembered that the Philippine islands, discovered by Magellan in 1521, were controlled by the monks and friars, who literally took possession of the islands and islanders, and have had an enormous influence for more than three centuries. The more affluent possess very valuable jewels and often are seen with necklaces and bracelets of diamonds and pearls.

The Philippine women of all ages—children and old women, as well as young girls and matrons—smoke long cigars, chew the betel nut, dance, swim and ride; but the great ambition of every woman is to possess a dress, a scarf, or at least a handkerchief of the famous pina cloth. There is no more beautiful fabric manufactured in any part of the world than this, which is made from the fiber of the pine apple leaf and is quite expensive; a common shirt costs from \$4 to \$10; a whole dress costs at least \$20; and no less a sum than \$15 has been paid for a single garment. A clear average scarf, or handkerchief, brings from \$25 to \$50. When embroidered, a scarf of pina sometimes costs as much as \$150!

The most important industry that the women of the Philippines are engaged in is tobacco. In the making of cheroots none but women are employed, and there are no less than 4,000 busy in the factories of Manila alone. Men make the cigars, or small cigars, which are smoked by the natives; but women only are allowed to prepare and roll the cigars. It is estimated that 21,000 women find employment in this business, and only 1,500 men. Each room in the enormous factories contains from 800 to 1,000 women, all of whom are seated, or rather squatted, on the floor.

At intervals little round tables are placed, and at every one of these an elderly matron is stationed to keep watch over the dozen or so younger women and girls. The noise is absolutely amazing. A cigar maker carries a beating out the leaf, which is quite sufficient to provide her with necessary comforts, and leaves a balance for dress.

The married women whose husbands earn their living for them in the field or factory, keep home in a primitive fashion. The patriarchal custom of making the lover serve the bride in the house of his intended bride's father is universal in the Philippines. When the marriage takes place there is usually a feast of several days, and the bride of 15 years is then taken to the little house which her husband has built with his own hands.

### A PLEA FOR THE HOME WOMAN.

**The Most Brilliant Gifts Are Not Too Much to Ask of a Home.**

The home woman seems to some one who might have fitted certain narrow conditions of the past and certain prosaic ones of the present, but never the needs of progress. The fact is, the needs of a home and the qualifications of a home keeper stand first in importance. It is the position taken by Mary R. Baldwin when writing of "The Possibilities of a Home Woman" in the June Woman's Home Companion. "So few women realize the possibilities for exercising the most thoughtful energies in learning to be a home-maker. The opportunities for developing endowments, scientific, intellectual or executive, to their fullest scope are as present here as anywhere else. The girl who never dreams of having a home of her own, and some one at the head of it whom she can delight to honor and love is generally lacking in her feminine make-up. Mothers who, after their daughters arrive at a suitable age to instruct them upon the subject of love, marriage and the duties of home-keeping, neglect this part of training may sometime awaken to the fact of what they have missed. And yet one would not cast a shadow over the bright dreams of youth and force a young creature out of her girlhood by emphasizing to her the sober realities of life before she takes up the duties that belong to a future experience. The girl must not be cheated out of one stage of her development; if she is, through any cause, she will carry through her life a sense of having been defrauded of something that was rightly hers. If a girl is kept true and truthful and pure, she has the foundation qualities upon which to build the happiness of a home. But she needs the education, the most brilliant gifts, the most fascinating personality—the things that much to bring to a home, and the investment of the wealth of mind and heart will insure rich returns to the sacred spot where love and service should go hand in hand."

### A MASTER KEY.

**The Smart Woman Uses One of Gold and Silver.**

With the many occupations that the fine dilettante woman has taken upon herself she has found it necessary to cast aside as burdensome many customs that were dear to the heart of the sweet ladies of the last generation. Among the discarded is the great jingling bunch of keys that every true housewife was so proud to wear at her side. Truly it made no claim to prettiness, but it spoke loudly of duties carefully supervised, and its wearer's head was never so full of various social and charitable obligations as to make her regal herself and her friends with a panic every few minutes of having forgotten where she laid them. But a modern, up-to-date woman cannot be thinking of a bunch of keys. She has, therefore, by a stroke of her happy ingenuity created the master key. This key solves the mystery and is master of her possessions. It reigns alone. The plan is simply to use a similar lock for the safe, the writing desk, wardrobe, bureau, drawers and whatever it is desired to have well fastened. Then the master key is made to fit them all. It is usually designed after the owner's individual fancy, and is generally about the neck, or on a bracelet.

These keys were first made in London, but the idea has been appreciated by many American women. Besides being valuable for the economy of time and space, they are sometimes very beautiful. Usually they are quite small and made of gold, the foundation, however, being of steel, as the gold is too soft a metal to bear the pressure necessary for opening locks. Many that are seen are possessed of artistic as well as intrinsic value. The Etruscan and Roman designs in casting being popular. Again, they are made quite plain and flat like a Yale-lock key. The more elaborate ones are sometimes quite brilliant with jewels, which, when seen dangling from a chain, produce a rather stylish and mysterious effect.

One of the handiwork that has been seen was a small copy of St. Peter's key, about an inch and a half in length. In the top were sunken a number of uncut emeralds, and the fine workmanship brought out most of the Etruscan designs. The key was bedded with gold, "know yourself as I know mine possessions." This key solved for a great price, but the fair purchaser consoled her-



DINNER GOWNS.

ward sweep of the arm does this. Holding the goods between thumb and two first fingers of the right hand you lift that hand and rest it carelessly on the right hip. Thus and only thus can you carry your train high and clear of dust and carelessly, and all seeming quite unconsciously, show that lovely underskirt at which all men fall to admiring and all women, too; at least those who are not jealous, envious or covetous.

**Novelties in Underskirts.**

Some of the novelties in undershirts that try feminine fortitude and economy to the utmost are of flame colored tafeta, their deep flounces cut in round vandykes, edged with black net ruffles and fastened down with rosettes of black satin ribbon and streamers floating to the heel. Another beauty for evening wear is of pearl gray tafeta, hung with a deep full flounce of rosy chiffon, on which run little points, described by many rows of turquoise blue baby velvet ribbon. At the top of the flounce a wider blue velvet ribbon forms a heading and at intervals is drawn through tiny cut steel buckles. In sharp contrast to these petticoats are old reliables, for murky, muddy days afoot. The best are made of stone color and sand brown plaid, bearing one deep flounce, that is stiffened with at least a dozen rows of stitching. An excellent, cool, durable undershirt, for those who are in mourning, is made of black silk nun's veiling and trimmed with six or eight tiny flounces, alternating with the nun's veiling frills of black tafeta.

In spite of the fact that the stars and stripes were never meant for practical application to the feminine wardrobe, and that the combination of red, white and blue is rarely becoming to any daughter of Eve, some very pretty silencers of dress have been got out in the national colors. Charmingly pretty are white silk parasols sprinkled over with minute American flags, and some exceedingly smart dark blue denim sea side sunshades are made with a jaunty little "blue peter" fluttering from the ferrule end. A dark red sunshade rined with narrow bands of white and blue, set very close together, is not at all unbecomely, while the milliners are trimming an abundance of white hats with masses of poppies and cornflowers. There has been an overwhelming demand at the jeweler's for brooches and scarf pins, hat daggers and belt buckles representing Old Glory in enamel, and now the newest card cases and portmanteau are made of red leather, bound with silver, lined with blue silk and bearing on their flaps a flight of small and especially forceful-looking American eagles with ruby eyes.

Not a few of the card cases show little enamel soldier men marching across their covers. The soldier is usually a standard bearer and is either dressed in the regular blue uniform or the costume of some regiment in which the owner of the card case feels a particular interest.

The official full dress slipper for the summer season of '98 is white satin or white

and trimmed with white kid. They dance and drive in these and fasten the white laces on the instep with clasps of cut steel or wee buckles of brilliants.

The hot weather naturally has set the fans to gowing, not only in numbers, but in size. Ostrich feather splendors have come again into their own and are more gorgeous than ever, with their jeweled handles and mirror medallions. Deliciously beautiful are the carved ivory fans, the white fretted sticks mounted in white silk, on which designs of lace and lovely scenes are portrayed in the finest pen and ink work.

### Illustrations of Fashions.

Two dinner gowns, with their trains, are the fulfillment of the promises of the spring. Here we have the stately tails and some-



A MANI A BEAUTY.

thing more. A woman with keen eyes will not fail to note the very long front of the first dress, and that the foot of this skirt is finished in rounded vandykes. This is a mode quite hot from Paris and is especially designed to give the figure an air of height and slenderness. The pretty costume itself is of pearl pink satin, draped with turquoise blue chiffon and garnished with a few rather warmly tinted Mermet roses.

The next dinner gown has a skirt of pale yellow net, spangled with deeper yellow spangles, while the body is chiefly of heavy butecolored Russian lace. Both train and sleeve caps are of burnt orange velours, a foxing of bright red and green plaid cloth, is the coloring in one of the gay little ties pictured here. Its fellows are a handsome

The thumb nail of the right hand is allowed to grow very long, which assists in playing the guitar, their favorite instrument.

The dress of the Tagal women consists of a little skirt made of the famous pina cloth, having wide, short sleeves.

This is worn loose, quite unbound to the figure, and reaches to the waist. Around it is a girg petticoat, called say, made of silk, either striped, or checked, but always of gay colors. Sometimes it is also of pina cloth; the quality and coloring frequently very beautiful and sometimes cheap and common.

Out of doors another article of dress, a tapiz, or shawl, is wrapped tightly around the loins and waist above the saya, and

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**ETHICS OF THE VEIL.**

**Look Out for the Dot-It Plays Queer Pranks with Woman's Looks.**

Mr. Emerson in his last volume of lectures on social aims, tells the delightful anecdote of a woman who declared that the sense of being perfectly well dressed gave her a comfort which religion itself could not impart.

Perhaps it is owing to this desire to be perfectly well dressed that at least ninety-nine women out of every 100 are induced to wear veils over their faces. The veil undoubtedly adds a finish to a costume that is not noticeable without it, and gives an air of tidiness. Many women also claim that they are devoted to the veil, as it makes the face appear more youthful.

The pity is that of all the women that wear veils so few know how to arrange them properly. Almost everything is being taught in this modern age, but as yet little instruction has been given in the tying of veils. It is really a high art.

The majority of women tie their veils too tightly, which makes them feel uncomfortable and results in the most horrible facial contortions. Then many women tug incessantly with their veils, pulling them out from the nose and dragging them higher up on the hat. Often they are put on so that a deep fold is made in line with the jawbone, which at a distance invariably