

Fashions of the Day.

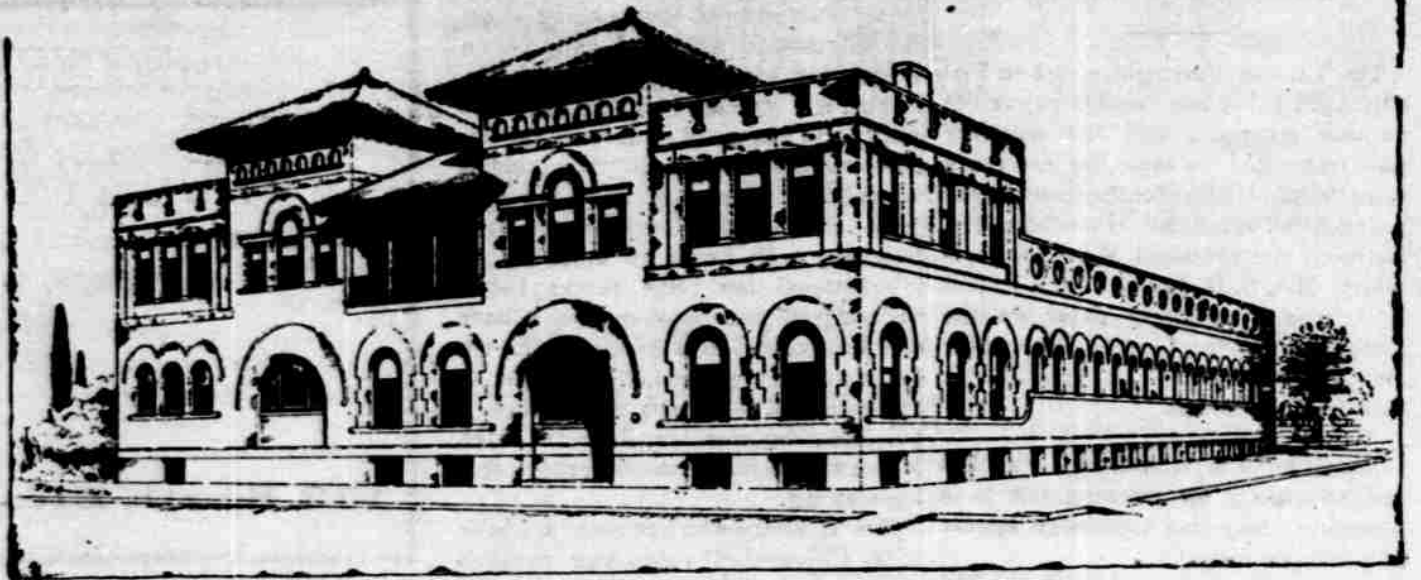
My Dearest Adelaide: My! things are dressy! You cannot be too much "dressed up." You must have gauze and fluff and white even if you add a chiffon bow or jabot, or one of lace, or of Liberty gauze to your severest tailor made—and really this is quite the proper thing to do. As I told you a few weeks ago, the manish girl is "off the earth." In her place is the daintiest creature, simply a dream! I do not believe, my dear, that there will be seen this summer a plain or ugly maid or matron—assuredly not if she but understands in small detail, the art of dressing. These thin, gauzy, lacey, spangled, tinselled stuffs are becoming to everybody.

Of course the first spring dress must be the tailor made—this dress is the backbone of a woman's wardrobe; whatever else this must be first. If a woman cannot have but one, then this must be first and last. It must be of cloth or of serge. It can be made with jacket and skirt, with a variety of silk waists, or it can have a moulded waist of the goods.

I must tell you of a costume that Marguerita Sylva wears in "Monte Carlo." Everyone has not the exquisite curve of figure that has this glorious-eyed soubrette, neither has everyone the brilliant complexion framed in the mass of dark hair, but the costume can be adapted to almost any style of wearer. It is of white cheviot—a creamy white—and is lined with turquoise blue. The lining showing, not only as the skirt is lifted, which would not be seldom, off the stage as well as on. The skirt is plain, made in the circular style. The bodice, a round one, showing every curve of the waist and bust, and with slight points back and front. The seams and darts were braided or covered rather, with soutache braid and finished with a simple pattern of clover leaf. The collar was extremely high and plain, so high that as pretty Marguerita sung she slyly unfastened the top hook. The hat was a white affair, with chiffon and white wings adorning it. The costume was plain and was all in the cut and was superb as a model.

To return to jackets. While the short jackets are the correct thing, just now, some of the tailors are trying to cram down our throats the fact that long coats are to be worn. It does not go down my throat. Sounds slangy, eh, Adelaide? Anyway, dear, the long coats coming nearly or quite to the knees are ugly and unbecoming. They break the wearer in two, and destroy all the lines of the figure. In my opinion a coat should never stop at the knee or too near. If it is that long it should continue on down and have some acquaintance with the bottom of the dress skirt. So much depends on the length of the coat. It can ruin or it can create grace and style. If perchance these English coats do take hold they will die "a bornin'." will never be popular.

The foulard dresses—blue and white and black and white—are trimmed with



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white Swiss muslin plaited flounces. These flounces are edged with ribbon or lace to match the color in the foulard. In fact, white Swiss muslin flounces and ruffles are used in trimming silk and wool dresses. Chiffon, mousseline de soie and gauze are so perishable that in many instances the Swiss muslin is taking the place.

Tailor effects are moderated and made effeminate with appliqued lace yokes, revers and girdles.

Waists can be made of entirely different material, from the sleeves and skirt. This gives endless variety for dainty summer dresses. Lace waists made of insertions and ruffles with silk sleeves and skirts are always effective.

Checked skirts with jackets matching the color of the check are extremely stylish. A new material is checked with a moire effect running through the goods. I saw a blue and white one, small check. With it was worn a blue velvet jacket—Eton at the back and sort of blouse in front. The vest was of white silk and lace.

White duck or linen skirts are made up with red jackets. And they are red, too, Adelaide—just stunning for the seashore. Sometimes the skirts have red let in somewhere with panels or bands appliqued with wide braid. Red jackets are worn with checked red and white wool skirts, and red jackets gilt-buttoned with everything.

I told you last week of the latest French dresses being in the princess and polonaise style. They are extremely graceful on plump, slender figures, and can be adjusted to mountains of flesh almost as well by an expert dressmaker.

And, my dear, all dressmakers must be expert this year. If I ever have any power to wield the first thing I do will be to make a law which will imprison the fiends who profess to be dressmakers and are not.

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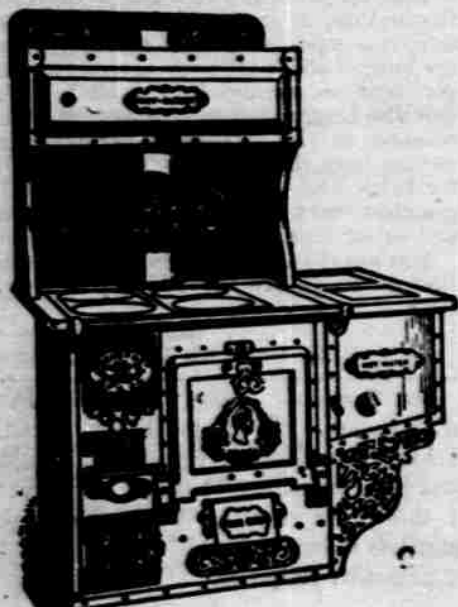
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