

# WOMAN and HER WORK.

I am afraid the foundation skirt, that bugbear of four or five years ago, is with us again, or soon will be, in all its old-time ugliness and inconvenience. It is utterly impossible to have a long overskirt without some sort of foundation to attach

trim, sensible, tailor-made skirt which was all it pretended to be and had nothing to conceal, was ever deposed. However, I suppose it is useless to lament over a departing fashion however pretty it may have been; no doubt we should have grown



NOVELTIES IN SUMMER ATTIRE.

The figure on the right shows a novel arrangement of soutache braid on a plain blouse, giving a slender effect. The center figure shows a printed mohair gown with cape, sleeves and ruche of lace. The figure seated on the left shows a polka dot taffeta with novel bertha collar. The figure at the rear on the left shows the back of the cape of the same costume.

it to, because even if we could all afford to be so reckless of material as to make the underskirt of the same fabric as the drapery it would be much too heavy for comfort, except in the very lightest materials; therefore the underskirt is a necessary evil, but such an unpleasant one! For one thing you never can succeed in holding up both skirts together when you wish to keep your new gown clear of the muddy sidewalk; you grasp your skirts with a firmness which strains your glove and makes your hand ache, fondly believing that you have them both, but after awhile a suspicious scraping on the sidewalk and a disagreeable hanging on your well-polished heels tells the sad tale that you are merely crumpling your upper skirt to no purpose while letting the important part of your costume drag in the mud, and incidentally exposing the fact that it is composed of silesia, in a shade which does not quite match your dress, and faced for a short distance above the hem

tired of it in time, and at any rate if we only live long enough, it is certain to re-appear in time

Fortunately the tailor costumers, which by the way is not dead yet, has left its impress on the fashions to such an extent that its influence will be felt for many a day yet in the studied plainness of the fashionable woman's street costume, and the trimness and neatness of all her belongings.

For street wear this summer, the most inconspicuous colors are chosen by women of good taste. Even the pretty black chills of last season with its bright flowers and garniture of lace, which was so pretty and summer-like, seems to have retired from its former place, and instead one sees plain costumes of tan, gray and brown shades, some of which look almost too heavy for the broiling days of July and August, made with the inevitable coat and skirt and lightened by the cool silk or lawn blouse; or else the duck suit with starched

collar, opening over a vest, literally trimmed with lace, in jabot fashion. They are worn with a black skirt, and are very pretty for theatre or evening wear.

Speaking of vests—the fondness for yokes, and yoke effects, is so great this season, that the yoke is even seen on vests of dresses, it is placed at the top in a point and has a very pretty effect especially where the yoke is of some contrasting color to the vest, as in the case of a grey llama striped with pink and white, in which the vest was of white chiffon with tiny yoke of pink moire.

The pretty and durable mohair and alpaca which have been out of style so long, are once more in favor, and made up in stylish costumes for visiting, plain dresses, for travelling, boating and outing generally. One charming dress was made of fine lustrous grey alpaca, and was made with a cotton coat, quite short and opening over a vest of pale blue chiffon. The revers of the coat were faced with white moire silk and extended into a turned over collar; the sleeves were full leg of mutton and trimmed with milliner's folds of the alpaca; the entire coat was lined with white satin, and the plain gored skirt was trimmed



THE LATEST IN HATS.

The hat on the left is of foundation covered with point de gene lace. The crown is of bunched ribbon. The hat at the right is of white fancy straw with iridescent wire gauze ribbon and a bunch of wheat ears. The bonnet in the center is of porcupine straw, trimmed with enormous bows of ribbon, and a deep fall of lace in front. The lower left figure shows the arrangement of the trimming in the back. This is the Marie Louise bonnet, and one of the styles expected to be most prominent next fall and winter.

with folds of the alpaca to match the sleeves. Such a dress was suitable for almost any occasion, ladylike, unassuming, and in thoroughly good style.

Another charming gown for a young girl was of pure white mohair, and suitable for an evening dress; it was made with an accordion pleated skirt, and bodice, and was entirely without trimming, except for a quaint decoration of yellow ribbon which was worn with it; this garniture consisted of collar and belt each having a bow in front, and two rosettes at the back. Starting from shoulder knots, were braces, of the ribbon, which met the belt at back and front, with four long ends hanging from thence almost to the foot of the skirt. Instead of being finished with a bow, or a rosette, the ends were merely cut in forks, to add to the lightness of the costume. Eleven yards of ribbon were required for this novel trimming.

Entire dresses of embroidered muslin are much worn at afternoon teas, and garden parties, as well as muslins in the different shades of ecru, and buff, from palest cream, to the yellow shade known as butter color, which is much prettier than its sounds.

A lovely summer dress of blue and white

at the top with a tiny line of black moire. The bodice is of the muslin with a vest of white Valenciennes lace over blue chiffon, a folded collar of the chiffon, and a sash of black chiffon. With this dress was worn a large black lace hat, trimmed with blue convolvulus and bows of blue moire ribbon.

Feather boas are worn again, this time in black and white, and pure white for evening wear. I cannot say I ever admired the feather boa even in its palmy days, but every one to his taste.

ASTRA.

The Inconstancy of Women. A certain city man was talking at the dinner table, in his usual clever manner, about the inconstancy of women. "These young ladies who protest that they are never going to marry," he broke out—"everybody knows that they will belie their own words at the very first opportunity!" He paused, and evidently hoped that his wife would come to the rescue of her sex; but that discreet woman held her tongue. "Why, Mary," he continued, "you remember how it was with yourself! I have heard you say more than once that you wouldn't marry the best man alive." "Well, I didn't," said his wife.

Mrs. Hicks—"Are you sure that you married me for myself alone?" Hicks—"Of course. Having your mother to live with us was not strictly an idea of mine."

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COSTUMES FOR CHILDREN. The figure on the right shows a tartan plaid frock, accordion plaited, with belt and sleeves of blue silk, and a lace gimp. At the extreme left is a white serge gown trimmed with lace and insertion. The left center gown is of dark blue serge with white hercules braid. The gimp is of serge with very wide white braid nearly covering it. The cash is of white braid. The right center figure is a skirt suit for a small boy, of light and dark blue serge, with knickerbockers of the light.

with a deceptive strip of material which is the only part of it meant to show. Oh, I know all about the foundation skirt and its vagaries, for haven't I suffered at its hands just as all the rest of our sex have? And I cannot understand why the

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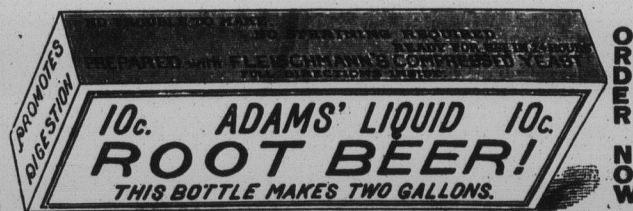
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