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Women who seem to have more leisure, who do not spend most of their time cooking food and washing dishes, say that the only way they do it is because they have an "Ideal" Fireless Cook-stove. It is easy to provide the family with even better tasting meals.

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GINGHAM IS THE STYLISH FABRIC

Besides Being Fashionable Material, Price is Much Lower Than in the Past.

GAY RED AND WHITE CHECKS

Brighter Colors to Supplant the Dull Shades in Silk Dresses is Interesting Note in the Paris Modes.

"The best thing I can tell you about gingham," said the head of a highly successful firm in America importing materials for wash dresses, "is that they are the best thing in the world. No other cotton dress fabric approaches them in volume of sales this year."

Every summer wardrobe that makes any pretension whatever of approaching completeness should include several gingham frocks. This is good news, because gingham has much besides fashion to recommend it. No woman is averse to buying inexpensive clothes that are in the height of fashion, and this is one of the things that still may be said of the gingham frock. The price of gingham is now considerably lower than it has been for two or three years.

The prettiest dresses of this fabric are simple, the beauty of such a dress lying in the selection of colors and perhaps an unusual bit of trimming.

Checks Brighten Landscapes. It might be expected, with the present craze for dull, black silk dresses, that black and white cottons would be chosen. But fashion, ever contradictory, says no. In wash fabrics we must be gay. Black and white cottons had their innings last year. Now their place is usurped by red and white checks. There is a goodly showing of brown and white as well as many greens, but reds are most prominent.

According to an old-time saying, an individual is as old as he or she feels, and no woman could help feeling very young in these fresh, crisp, wash dresses that in design, material and coloring are very like those she wore in her schoolgirl days. Except for the size it would be next to impossible to distinguish them from little girls' dresses.

The full skirt which stalks so threateningly among the new clothes finds a logical place in the cotton dress. The slim silhouette is retained by dressmakers catering to the women who really know most about dress, and who always demand beauty in their clothes, but the full skirt is among us. It is not nearly so beautiful in model of cloth as those which follow the natural lines of the figure, but it is much more suitable to the dress of wash material than the peasant chemise.

Youthful Model, Organdie Trimmings. A charming dress for warm summer mornings may be made of red and

white checked gingham in the following way: Cut the bodice portion just like a chemise dress with kimono sleeves and gather a full skirt to this slightly below the normal waistline. The neck may be squared or round and finished with a bias fold of bright organdie underlaid with one of white. The sleeves may be cut off at any length desired, although rather short ones would be attractive, and these should be edged with organdie in two colors to match the neck.

Now make a narrow belt of the red organdie or of the gingham if you like, and line it with white, allowing the white to show at either edge in the form of a piping. Ornament this with two tiny stiff flat bows of the red, faced with white. Tie the girdle in the back, permitting the stiff little bows to come at either side of the front. The skirt may be plain or

the front and back than it is at the sides, but any plain skirt may be used with a bodice such as this.

Embroideries are not lacking on wash dresses, but they are reserved more especially for models of linen or crash. A straightline frock of natural color crash is most attractive with heavy embroideries in brown.

The skirt portion was embroidered with heavy threads of mercerized brown cotton from the hem to about the knees; it was a chemise dress. The bottom of the sleeves were ornamented in like manner, and so was a narrow collar which stood straight up around the neck, but turned down in the front, as the dress was slashed and folded back to form revers.

Dress That Marks Back to 1880. A new way of using worsted embroidery on a linen frock, and also of obtaining a good deal of color, appears in a demure gray chemise dress. It has an apron tunic in the front only, attached to the waist portion at a low line. The trimming consists of appliqued motifs of bright colored linen in novel shapes stitched to the dress with worsted of contrasting hue.

As a variation of the embroidered trimming, straight chemise frocks of heavy white linen—the chemise model is used for the heavier fabrics—are trimmed straight down front and back panels with points of red and white checked gingham. The gingham also is stitched in pointed effect around the neckline, which is somewhat high but a shallow oval in form, and around the sleeves.

The short cap sleeve, which is just a little puff, is used in summer dresses of the lighter materials, such as voiles and crepes. It also makes an occasional appearance in some of the heavier fabrics, but, although the dress itself is of a heavier cotton, the 1880 sleeve is of a thinner material. For instance, a quaint looking dress of flowered chintz, made with a straight bodice and full-gathered skirt, has puff sleeves of white organdie, the cuffs of which are stitched with red worsted. Further touches of the organdie appear in the form of pleated ruffles encircling skirt and deep, round neck.

Modes of Hairdressing. The modes of hairdressing in Paris indicate a vogue for smooth and uncurled arrangements of the hair, as in opposition to the much-waved and puffed coiffure which has been worn for several years. The exaggerated psyché knot low down on the head is much affected by Englishwomen as well as Parisiennes. Although the hair is arranged not only with plainness, but apparently with precision, most fantastic headdresses are worn.

The large Spanish comb is retained. The newest combs are of ivory rather than shell. These white combs are most effective. For those who do not like an all-white comb they may be had with beautiful enameling in color as well as with settings of precious stones.

The weirdest of feather ornaments are chosen for the hair. Bands of the costly and forbidden paradise may completely encircle the head or plume of the common barnyard fowl may make the craziest looking headdress imaginable.

It may have two large tuks encircling it. If further ornamentation is desired, sew the tuks in a long running stitch with red worsted and trim the neck and sleeves in the same way.

Neither worsted nor organdie is a new trimming for gingham dresses, but evidently designers have not been able to think of anything prettier to take their place, for we have them used more profusely than ever this year. This is especially true of organdie. Quantities of organdie frills, both gathered and plaited, are seen. Collar Reflecting Mexican Note.

If you are a youthful amateur dressmaker you may prefer the Mexican note sponsored so strongly by Jeanne Lanvin of Paris in her spring and summer collection of clothes. A frock shows the straight bodice just described, with a Mexican collar fashioned to one side. By way of variety, this skirt is plaited and cut longer in

the front and back than it is at the sides, but any plain skirt may be used with a bodice such as this.

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Just an interchange of Pleasantry Between Two of the Industrious (?) Colored Employees.

"Shake a nimble dog, colored man, an' clean them cylinders." "Whol' Me! Take yo' ease, boy, take yo' ease. 'Ere week's got seven days jus' like it always had."

"Pli say it has; an' co'ldn' to you, they's all Sundays." "How come they is? I'll testify I ain't seen you tosin' no sleep 'round this garage. Clean yo' own cylinders, bo' they's full o' carbon."

"Y'all want give me plenty o' space he'n'bout this mo'nin', son; or else yo' widder's goin' to luff out loud every time she sees a spanner like this one."

"On yo' way, mule face, on yo' way. I seen yo' wife th' other day, an' y'all know what she says to me 'bout yo'?" She says: 'Go's far as you've a mind to wif him; I've jus' paid up the premium on his life insurance.'—Kansas City Star.

Dr. Ethel Smyth, the well-known composer, who was for 30 years an intimate friend of the late Empress Eugenie, tells the following amusing story concerning their first meeting: "The occasion I am speaking of, when I first came into personal contact with her, was a meet of the harriers, which took place, at her special request, at Farnborough hall. She came out onto the gravel sweep in front of the house, and her manner was more gracious and winning than any manner I had previously seen, as she bowed right and left to the awe-struck field, saying repeatedly: "Put on your 'ats; I pray you, put on your 'ats!"

The matter then was presented, and she really and truly did remark to him—ah, if you come to think of it, she naturally would—I 'ope the 'ounds will find the 'are near the 'ouse.'—Chicago American.

Horrible Career. The death of John Habberton in a soldier's home led Theodore Dreiser, the novelist, to say: "So the author of 'Helen's Babies' died penniless! The career of the modern novelist seems as horrible as 'hat of the table-d'hoie chicken."

"Walter, this chicken is bad," a patron said in a 40-cent table-d'hoie the other day. "Impossible, sare!" the waiter indignantly answered. "He is good, var' good. On Monday he was roast veal, on Tuesday he was boiled veal, yesterday he was cold chicken, and today he is boiled chicken. He will not be had till tomorrow; then we waiters will eat him."

Only Passing Injury. A bricklayer was working on a scaffold. Suddenly a brick slipped from his hand. Down through the air it whizzed, to alight mercilessly on the head of his mate, who was working below.

The unfortunate man started dancing about and groaning in agony. The bricklayer stared down at him, with something like contempt in his eyes. "Come, come!" he called down at last. "It can't have hurt as much as that, man? Why, it wasn't on your head half a second!"—Pittsburg Chronicle-Telegraph.

Somewhat Important Point. The chuzna producer was giving his final instructions for the production of Paul Nineteen of "The Adventures of Annie."

"Mr. Darling," he addressed the curly-haired hero, "for realism purposes I have borrowed a live lion for this act. The animal will pursue you for five hundred feet."

OVERBOARD IN THE GARAGE

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EMPRESS LOST HER ITCHES

Eugenie's Struggles With Unfamiliar English Must Have Been Amusing to Her Hearers.

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"Under all that machine gun fire it's a wonder you didn't get hit."

"I would have got hit for sure," said the fake hero, "if I hadn't crouched down in a kilometer."

The Advantage Was His. "Janette, I'm afraid you are a vain little wife. You gaze into your mirror so much."

"You oughtn't to blame me for that, I haven't your advantage."

"What's that?" "You can see my face without looking into a mirror."

Col. Theodore Roosevelt told an American Legion banquet a story about a fake soldier.

"Like most fakes," said Col. Roosevelt, "he gave himself away. He was describing how he got his medals, and he made the fighting so fierce that one of his listeners said with a sneer: "Under all that machine gun fire it's a wonder you didn't get hit."

"I would have got hit for sure," said the fake hero, "if I hadn't crouched down in a kilometer."

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TIME

"Why do you call me a...?"

"All other can go...?"

In New York. "The taxicab driver...?"

Rub—Is patience really a virtue? Dub—No; at least only a... New York Sun.

Physician—What you need is rest. Patient—But I can't get a... Patient Job.

In Small Doses. Post—"That doctor's prescription was a treat." Parker—"Huh! He calls it a treatment."—Judge.

Smartly! Post—"Onions speak louder than words." Parker—"Yes, and thurs will tell."—Judge.

Opportunity. Rub—Did you have any reason for doing such a thing? Dub—No, just a chance.—Judge.

In the Air. "Why are you so frightened? Any of your relatives up in that plane?" "No; one of my abtoms."—Judge.

Sign of Wealth. "Is he very rich?" "He must be. He just can't bear to lose a golf ball."

Sure to Be Worn. Rub—"Are you in favor of universal vision?" Dub—"No, right as you are, had enough alone."

High Finance. Atlas explained. "I had to take on the earth to get a little loan from a bank."—Judge.

The Collar. Guide—"This is the Latest...?" Tourist—"Looking at it, he had mixed up with his girl."

Safe. "Do you drink?" "No." "Then why this quart while I'm my...?" From the Lyra.

Proof. "It must be a very smart...?" "He's no good looking...?" "He's no money."

Both Sides... "I call the...?" "Well, they're...?" through the separator."

Didn't See Him. Kiosman—"I didn't see...?" church last Sunday." "K...?" doubt it. I took up the collection."

Smashing. "Yes, he's a...?" "Doing well?" "Doing a smashing...?"

Breeding the... Two children were talking. "What is it that...?" "Well, you see, the...?" around as an...?"

Do you want to... "Do you want to...?" turns around and...?" "Yes, what...?" "I was just...?" would be if...?" earth stopped."

Why, the... "Why, the...?" they keep it...?" "Where do they...?" "No; in Greece."—Chicago... and Examiner.

Just Enough. "Was there much of a...?" see the ship start?"...?" Edward, whose servant had...?" to the wharf.

Yasuh. Dey was a... "Yasuh. Dey was a...?" of folks."

And was the crowd... "And was the crowd...?" quiet?"

Well, sub, replied... "Well, sub, replied...?" about my. Necess, dey...?" about multitudes enough...?" don."—American Legion... and Examiner.