

Chat of the Boudoir.

The wiles of the tempter in the guise of new fashions are beguiling beyond all precedent this season, and susceptible woman must wrap herself about with cast iron resolutions, if she would resist the enticing array of pretty novelties and practice any degree of economy. The Parisian dress designers have a very comprehensive and forcible conception of the situation and the American woman's increasing tendency towards luxurious extravagance in dress is their cue; so the French models which have become indispensable in our fabric of fashion, rise higher and higher in the scale of prices with each succeeding season. It would seem as though there must be a limit, or some evidence of rebellion; but that point is not reached yet. All this means an increasing ratio of expenditure for the home reproductions, which, however, usually show a noticeable improvement on the originals, especially in the fit and finish.

The trite saying that there is nothing new under the sun, seems true enough of the fashions, revived as they are from time to time, but each revival brings new beauties and more elegant evidences of the growth in artistic taste, which give them at least the semblance of new modes. Now that we have been allowed to have a pleasurable period of graceful slenderness with no superfluous fulness to hide the pretty lines of the figure the other extreme of Empire gowns and gathered skirts seems imminent. In fact they are here already, standing at the head of the imported models. Whether they will take or not is an open question. From close-fitting skirts flaring prettily at the foot to gathered skirts weighted with lead around the hem to hold them well down is a long leap for the American's conservative methods in dress; so it is safe to conclude that their general acceptance will be a lingering process.

Empire gowns, especially for evening wear, are set forth among the new models as the correct thing and certainly this new edition de luxe of an Empire costume is a dream, all in plaited chiffon or crepe de chine, and wide lace insertions, and crowned with a jetted lace bolero. This, little appendage, however, is varied as to material and you find it made of embroidered panne with applique lace edges, and of gold cloth studded with imitation jewels. This sort of gown has the back striped like the front with wide bands of lace and the hem finished with chiffon ruffles. Long tunics of lace falling from the bolero over an accordeon-plaited chiffon underdress are very graceful, and for the low-necked Empire gown in place of the bolero a soft scarf of chiffon may be draped across the bust and carried under the arms to the centre of the back where it ties in a small bow with long ends reaching almost to the hem of the skirt. Long transparent sleeves of lace are a feature of these gowns, which for evening wear are decidedly the most charming of all the new models. One combination which is very striking is an Empire tunic of ecru lace over pale green chiffon accordeon plaited, and then there are satin Empire gowns richly embroidered all over.

The waist line moved up under the arms is indeed a decided change and one which gives a very quaint appearance to a slender figure. Partly worn silk and satin gowns can be very easily utilized for the foundation slip which must be closely fitted. One thing which is very evident in regard to the Empire gowns is that they were never intended for stout woman, while they are extremely graceful on slender women.

A rather novel feature of the new gathered skirt is the line of lead sewn in the hem to weigh it down. It is made with the separate foundation skirt also supplied with lead, shot, or something heavy to keep it from flying out, and the gathers begin at either side of a narrow front breath. Some of the skirts are shirred down in a point, others are shirred only twice straight around, and a novel idea is to tuck the sides about three inches below the waist line, in the narrowest possible tucks each way to form inch

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squares, and then to gather that portion into the waist band. This skirt is gored, but there are skirts made of straight widths shirred and tucked into the waist skirts which are a modified form of the plain skirt slightly draped at one side, and skirts tucked and plaited in every conceivable manner. A skirt stitched in tiny tucks all around the upper portion except directly in front is one of the popular models. Two inch wide tucks, stitched in at either side of a narrow front are very effective, and with these are two inserted box plaits at each side with a wide space between. They are stitched down a little way from each edge, to within sixteen inches of the hem which gives a pretty fulness around the feet, and the back has a full double box plait.

The most surprising feature of the new models is found in the sleeves, which in many instances are a modified revival of the bishop variety. For example, the upper portion of the sleeve, extending to a little below the elbow, will be of the same material as the gown, tucked all over in vertical lines if you like, and the lower sleeve, gathered slightly at the back into a fancy embroidered cuff, will be of some contrasting material and color, possibly black satin. This undersleeve is quite plain where the upper one falls over it so it has not the effect of a large sleeve, and the little narrow revers which turn back, faced with whatever touch of color the gown may have, are very effective. An under sleeve of black satin with a straight around three inch cuff of gold galoon decorated with colored embroidery is the feature of a pale tan canvas gown. An encouraging indication shown in the new sleeve is the apparent fullness at the top where there are enough gathers to do away entirely with the close appearance across the top of the arm. A little cap effect which matches the yoke or the bolero is another becoming feature.

FASHIONS FOR CHILDREN.

Gowns Quite as Varied and Attractive as the Grown-up Confections.

Fashions for children are quite as varied and attractive as the grown up confections this season, and as the cotton fabrics are prettier than ever before there is no reason why the little ones should not be prettily dressed even with the expenditure of very little money. Simplicity should be the golden rule for children's dress, and yet the season's tendency toward extravagance is alarmingly evident in this department of fashion's fancies. Hats, coats and gowns are elaborated with stitchings and trimmings of various kinds to a price out of all proportion to the size. It is the price of these made up garments that surprises you more, perhaps, than the abundant trimming; but there are no ends of dainty, simple things for children, and there are simple models which can be easily copied at home.

For little girls up to 8 years of age there is the same little gathered waist with a belt and short puffed sleeves worn with a guimpe. A bertha frill of lawn, pique or embroidery finishes the neck, and the skirt is in straight breadths hemmed, tucked and gathered into the belt. The skirt partially gored and tucked around the hips half way down and matching the waist is a very good style for a child of 8 years. The full waist, made with a sailor collar effect sloping down in front over a tucked white lawn yoke and tied with a knot and ends of silk, is also a very desirable style. This sort of collar with greater width appears in some of the little reefer coats, and in either case it is variously made of silk braid in tucks for half the width and hem-stitched on the edge, or of embroidered batiste with lace on the edge, tucked lawn and embroidery, or a contrasting color of the same material if the gown is wool and trimmed with rows of narrow white silk braid, or velvet ribbon. Collars of the soft, coarse threaded linen with drawn work decoration are also in order.

Everything in materials, except expensive silks, laces and grenadines, are used for children's gowns, especially for the older girls. Nun's veiling, which may be tucked so prettily, are especially popular, and light tan is decidedly a favorite color. Gowns of this material made with vertical tucks all around the skirt flowing out from just above the hem are one style, with tucked bodice and sleeves. Made up over a

contrasting color in the lining the effect is very pretty, especially with pink under the tan. Narrow ruffles, edged with lace of the same color, trim the hem of some of the tan veiling gowns. A full blouse waist, edged down either side of the front with the tiny ruffles falling over a tucked silk vest matching the lining in color is a pretty style for a girl of twelve years.

Foulards and India silks in small all-over designs and polka dots are made up into summer gowns for girls, and some of the skirts are shirred on three cords around the hips. Tunic overdresses with a scalloped or pointed finish around the edge, trimmed with lace or rows of velvet ribbon falling over ruffles around the hem, are another style of skirt. Party dresses for young girls are made of point d'esprit and organdie finely tucked up and down in groups with insertions between or around in tucks which nearly meet and quite cover the upper portion. Guimpe necks are the ruling style for these gowns with the full simple bodice below and lace edged frills around the shoulders.

The coat and skirt style of gown for the girl of 12 or 14 years, has a circular skirt with a box plait in the back and a reefer coat tight fitting in the back with double breasted fronts fastened with fancy buttons. The little reefer coats for younger girls have the box back, and all the variation in style is accomplished with the collar. A longer coat is of very light tan cloth, almost white, tucked around the shoulders and across the tops of the sleeves, and finished diagonally down the front with heavy applique lace.

A gown of pale blue linen shows a scalloped jacket and skirt piped with black and a sash and wide belt of black taffeta silk. A touch of black is a very conspicuous feature of the children's gowns, and narrow black velvet ribbon is very much used for this purpose to edge the ruffles, or in straight rows above the hem, for little straps with buttons at the end or for rosette bows. There are very pretty narrow ribbons too, with white centres dotted with black and different colored borders which are very effective as a trimming. Some of the little dimity dresses with white lawn yokes or collars have a soft sash of lawn knotted at one side of the front or directly in the back. Nothing can be much prettier than the French blue dimity dotted over with pink rosebuds made simply with a detachable collar of tucked white French taffeta edged with lace and caught together below the yoke in front with a knot and ends.

Hats for little girls are of shirred lawn, mull and silk with or without plaited frills on the brim; and are made of fine transparent satin straw forming the brim in bias doubled folds. Again there are hats with high crowns of lace straw threaded with black velvet ribbon and a brim of silk and mull plaitings. Large bows of the new soft wide taffeta ribbons with a bunch of flowers trim some the straw brimmed hats, and then there are all sorts and kinds of shirred sunbonnets.

For small boys there are suits of serge and pique made with Russian blouse and shirt, full trousers ending just below the knees. This the correct costume for a child under 6 years of age when the sailor suit is donned. The blouse has a collar of linen or pique and is worn with a belt of the same material or one of leather.

THE NEW STRAW HATS.

Attractive Toques and Picture Hats in the Summer Millinery.

The evolution of straw from the stiff unyielding braids to the soft pliable, thin satin varieties has wrought a pretty change in millinery and besides this the old fashioned lace straws are revived again and twisted like silk into the softest, lightest toques. Some of the prettiest straws, aside from the yellow tints are woven in

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two shades of pale tawn color, made up and trimmed with hoops and bows of the new glass ribbon in the darker shade and a fold of silk or velvet in some bright color tucked under the brim with a small bunch of flowers of the same tint at the back. Colored satin straws in light green, pink and blue and the tawny tone called khaki are very much in evidence. A hat of the last mentioned color in crinoline straw is a three cornered shape formed of tucks of straw alternated with tucks of tulle of the same color, and trimmed with three rosettes of tulle, one of black, one of white and another of the khaki color. A wired bow of black velvet ribbon is a very effective trimming for the light colored toques, and especially stylish on a draped toque of cream lace, one of the new adaptations in millinery.

Straw embroidery on black malines is a pretty combination for a toque, and again you see black straw hats trimmed with white malines. Tulle in every color is used in millinery for rosettes and bows, for shirring and plaitings forming entire hats. Cream lace straw toques finished with a bunch of black flowers at one side and narrow bands of black velvet tucked in between the folds are one of the novelties.

The picture hat which bids fair to flourish later on is made of Italian straw straw with a wide brim arranged in curved lines falling close to the hair or flaring from it as may be most becoming to the face.

Ruskin's Eccentricities.

The late John Ruskin, the great English critic, was a man of original and quite independent ways. Sure of his own motives, he did what he wished, when no one was to be harmed or incommoded by his action. He had for diamonds and other gems a great fondness which had no connection whatever with a decorative intention. He carried the gems loose in his pocket, and took them out from time to time to play with, as another man might have toyed with a charm on a watch-chain.

On one occasion, while calling on a friend, he absent-mindedly took some of these costly play-things out of his pocket. Curiosity was shown by some one present, and Ruskin thereupon showed all his gems passing them from hand to hand. One of the most valuable of the collection fell to the floor during this process, and with the apparent perversity of costly things, it rolled into a corner out of sight, and could not be found.

The friend was in a terrible state of anxiety. Chairs were taken out, furniture moved and the carpet taken up. Meanwhile Ruskin was begging his host not to take any trouble.

"It is gone now—let it remain where it is," he said, and attempted to change the subject. When at last it was found, Ruskin merely slipped it back into his pocket without interrupting the remarks he was making on modern literature.

Ruskin was practically a total abstainer, and the waiter at his hotel was consequently greatly astonished when, one day, he ordered half a dozen bottles of champagne and a large and deep dish. The waiter was ordered to empty a bottle of wine

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slowly into the dish, and Mr. Ruskin watched the foaming effervescence until bubbles ceased to rise; then the second bottle was emptied, and so on till all the wine was in the dish.

"Now," he said to the waiter? "I will make you a present of that wine—only I advise you not to drink it all yourself."

Mr. Crofton, who tells this story, adds: "Like the famous painter who sat all day throwing pebbles into the water and marking the ripples that they made on the surface, Ruskin had been taking an art lesson from the effervescence of the champagne, at all this expense of time and money."

Ruskin, wishing to compare the rhythm of artificial music and that of nature, engaged a band of musicians from London at a great expense, and made them play on the beach at Folkestone on a windy day when the surf was rolling in.

Comedy and Tragedy.

Into the terrible tragedy of war are inserted now and then bits of comedy and kindness, which, like Shakespeare's jesters, lighten the otherwise intolerable gloom.

During the Zulu War in South Africa an overwhelming force of natives was opposed to a little band of English sailors. From the Zulu host stepped a warrior laden with an ancient firearm, which he calmly mounted upon a tripod in the open, while the sailors looked on, admiring his pluck, but wondering much what he proposed to do. At last one jovial tar suggested that their photographs were about to be taken, and by common consent no shots were fired. Having loaded his piece with great deliberation, the Zulu primed it, sighted it and leaning hard upon its breech, he fired. The recoil knocked him head over heels backward, while a great roar went up from the delighted sailors. He sat up, looked dazed, and then, the amusement over, he, with his countrymen, charged, and were annihilated by a volley from the steadily aimed pieces of the little band of bluejackets.

Ene Cook (the fisherman)—"Ther bee's days' fishin' I ever done was th' day I ketcht forty-seven four-pound trout. Burt Coloredwell—Hub! De las time yo' tole dat story it was thirty-seven three-pound trout.

Ene Cook—Possible so, sonny; possibly so. But yer must allow somethin' fer th' nateral increase of th' fish.

"Why will you not announce our engagements, sweetheart?"

"Why, Edgar, it is so beautiful to be engaged secretly, as we are, without letting a single person know about it. Every one of my friends envies me.

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