

Chat of the Boudoir.

Smart New Shirt Waists.

Shirt-waists, as well as everything else, are to be had at this very season as fresh, crisp and novel as one could desire. Of course, they have odd touches, too, else they'd never appeal to the jaded shopper.

Judging from the first showings, the box plait is to have it all its own way in the shirt-waist domain. A catchy affair in white velvet with black dots has a broad side plait extending out over the top of each arm from belt to belt, suspender-fashion. These two side plaits form box plaits as wide as the front and the back of the person wearing them. Amateurs should beware of attempting this, as, while there's a shoulder seam, this plait must be in one piece back and front.

Extremely smart is a new shirt-waist in white linen, a heavy-looking though really light-weight weave. In this one the box-plait effect is only in front, a side plait being let in at each side, just in front of the armhole. There's a two-inch box plait down the centre front, making a box plait within a box plait. Five big pearl bullet buttons are down the front.

What appears to be a quadruple box plait takes up the whole front of a pastel rose cloth shirtwaist. In reality it is composed of four three-quarter-inch tucks at each side, under all of which are set black satin revers, the broad end being down-turned and ending at a yoke depth. Two tiny white pearl buttons are at the ends, and the finish is two rows of white stitching. Three tucks are on the sleeve tops; these are let out at the elbows, then brought in again on the fore-arms, where revers figure as on the waist front.

The Spring Hat.

Already in the shops the first harbinger of the new season of fashion, the spring hat, has appeared, says the Philadelphia Times.

The Ritz is the name under which one of the smartest of the new models makes its appearance. Every line and curve, touch of velvet, ribbon, or daphanous chiffon and sweep of wing, breathe of the Parisian. The very name—The Ritz—is redolent of Paris, the hotel where fashion, beauty and society congregate, and through whose portals constantly passes a panorama of the latest creations of couturiers and modistes.

The Ritz is first cousin to a Panama. It is light—atmost as the proverbial feather—graceful and flexible, and of a soft ecru tone, which lends itself admirably as a background to embellishment with velvet, ribbon, chiffon and plumage in harmonious color combinations. The hat has a low, broad, crush crown, and a flexible brim that may be twisted into all sorts of graceful curves and angles. The chief charm of The Ritz, as of every hat, is in the trimming, which is of chic simplicity.

For example: One hat has the crown inter-threaded with black velvet lined with white satin, which finishes in front with a wide low bow caught with two odd, round, button-like zibeline ornaments of black-and-white.

Equally smart is a hat trimmed simply with a twist of black velvet around the crown, the brim caught up at the left front in oddly-graceful way with a wide bow of black velvet lined with white satin and ornamented with rows of stitching along the edge.

Chiffon intermingles its ethereal texture with the ribbon and wing embellishment of still another hat. The crown is draped with pale blue liberty satin ribbon blended with white tulle and completed with delicate brown and white wings.

Or the hat may be trimmed entirely with chiffon, the crown being softly swathed with the airy fairy fabric in pale blue and white, which finishes in the front in a foamy mass.

Pale blue-and-white will be a fashionable combination of the spring. One of the bevy of hats which make their vernal bow under the name of The Ritz is trimmed in this sky-and-cloud combination in velvet and white wings.

A brand new hat for the golf girl is of white felt draped with a scarf of wide white satin ribbon with large scarlet panne dots; the ribbon finishes in the black with a large flat bow, the ends hanging jauntily over the brim.

A simple, yet popular ornament for the neck is a broad straight band of velvet. Sometimes a color to combine with the costume is worn, but usually the band is of white or black. This may be studded with real or imitation gems, wrought into floral designs with the aid of gold thread, or

decorated in any way fancied by the wearer, says the New York Tribune.

Chrysanthemum Fancy Dress.

For fancy dress balls or parties short dresses of floral design are the least expensive and most striking. The latest of these is the chrysanthemum, with which the natural blooms now plentiful, can be used. To make one of these, a skirt reaching half way to the ankles is made of any desired shade in stiff muslin, covered with tarlatan and finished with a full lace balayouse. Stiff lace petticoats help in getting a fluffy effect.

The skirt is bordered with large chrysanthemums in assorted colors, and garlands of the same flowers hang from the waist to the hem of the skirt. Smaller sizes of the flowers should be used with the same effect of the sleeveless, low necked bodice, and a bertha finished with blossoms will give breadth to the shoulder. A few small blossoms may be worn in the hair. The shoes and stockings with floral costumes should be of green to imitate the foliage and long pink gloves extending to the elbow complete the floral gown.

Flowers Popular Now.

The modistes have nothing especially startling to display at just this season. Flowers are more popular than ever; evidently we are not to wait for 'the flowers that bloom in the spring,' for winter blossoms may be seen on all the latest hats. One of the newest hats is a flat draped in white satin gauze and dips at the front and back.

At the left side it turns up slightly and is trimmed with pink and blue hydrangeas. Below this there is a bow of black velvet ribbon with the loops extending toward the back very much elongated so that they droop nearly to the shoulder.

Cretonne Applique Pillows.

Now that the Christmas work is completed and safely in the possession of its destined owners, the devotee of fancy work in sighing for more worlds to conquer. She cannot do better than to turn her attention to sofa pillows for the coming summer, says the New York Tribune. Every one knows that the end of the season of outdoor life sees piazza and hammock cushions in a state of decrepitude that quite unfit them for use the next summer, so new covers are always in order.

A handsome cushion may be made of denim, with an applique of cretonne flowers. The new floral patterned cretonnes are charming for the purpose, as the flowers are so beautifully printed that they seem almost as if painted. Indeed, the designs are painted by the most skillful flower artists, whose work is faithfully copied. One cushion recently seen was of the finest quality of denim, dark blue in color, with red roses and green leaves cut from cretonne and arranged in a garland in the middle of the ground. The shading of the roses was so perfect that no needlework was required except around the edges where they were buttonhole stitched to the denim with black floss.

One would be surprised to find how much artistic skill can be applied to the evolution of a pretty cushion from such simple materials. The better way is to buy the cretonne and then select a suitable ground. In most cases the color that forms the groundwork of the cretonne is a wise choice, although occasionally it can be improved upon.

A peculiarly delicate design is of apple blossoms and leaves that seem almost to possess fragrance so lovely are their varied tints. This is printed on a gray ground, but the flowers are even more effective on soft green. If the desired tints cannot be procured in denim a heavy sateen serves admirably, and is really to be preferred for the more dainty colorings.

Another design with large sunflowers may be effectively applied to a dull green background. The arrangement is, preferably, in a corner design—that is, a sunflower and eaves in every corner, leaving the centre free.

A clever and effective cushion cover may be made of a bright sateen, red, yellow, blue or green with large meshed 'wash blonde' net in which tiny bows of baby ribbon or French knots are tied at regular distances, over it. The appearance is not unlike that of a certain kind of Oriental silk much liked for such purposes.

In spite of the talk about sheath-like skirts and the bizarre things in petticoats that make up a large number of the window displays the voluminous skirt goes on the way rejoicing and giving to the women who dare to remain loyal to it an air that those in sheath shaped skirts try in vain to secure.

The fact is that this is a year when every thing is modish, provided one wears it well. One may wear a long cloak, or an above the waist cton or one may wear a Russian blouse with skirts reaching the

knees or a blouse that is not Russian and has no skirt at all but is drawn into a small belt at the waist line. And one may wear any kind of a sleeve that one's fancy suggests, providing there is a puff or a flare about it somewhere between the elbow and wrist.

Skirts are infinite in their variety, and although the sheath shaped ones with the flaring hems are most popular, those that are gathered at the back and that do not pretend to fit are as pretty and graceful as anything I have seen for a long time especially when worn with a coat that has tails. Short circular skirts. A word to the wise.

Today the opal is one of the most popular stones and with its increasing popularity has come an entire change of opinion as to its influence. It has not only ceased to be looked upon as an omen of misfortune, but is now supposed to carry luck and happiness on its owner. Its fiery nature has commended it especially to lovers as an emblem of devotion and it is frequently used as an engagement ring.

The latest fancy is to have the opal cut in the form of a heart and set in a ring brooch or locket. Some very beautiful pendants, hung on a fine gold neck chain, are of large opal hearts, set in rope gold. Small precious stones frequently adorn the setting. Entire chains are set at intervals with opal matrix, which is often more brilliant than the pure opal.

The New Century Issue.

Corticelli Home Needlework comes smilingly to the front the first quarter of the century. The January issue is now being sent out. It fully maintains the reputation of this most artistic and useful magazine. It contains full page color plate illustrations of jock roses, centre piece embroidery, holly violets and maiden hair sofa pillow designs and crocheted card cases and chatelaine bags. There are also so 120 half tone engravings and etchings in black, covering designs, and patterns and suggestions for almost innumerable varieties of needle work. The subjects principally treated of in this number are The Theory and Method of Embroidery. Silk Embroidery, Crocheted Purses and Bags, Crocheted Silk Slippers, Costume embroidery, Sofa Pillow Designs, Opera Shawls, Care of Hands and Selection of Needles.

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Her Little Brother.

The ability of the small boy to rouse discomfort in his elder sister's breast has been the theme of more than one story. Ten year old Ned had peculiar talents in that direction, and in the month or two before his sister's engagement he made many embarrassing complications between her and the estimable young man who at last succeeded in winning her.

Ned was much interested in the engagement and very fond of his prospective brother in law. One day he was taken by the young man, who was a lawyer to a courtroom where a case was on trial, Ned was allowed to remain only a short time, but he had an excellent memory, and sundry phrases remained in his mind and tickled his fancy.

The next day he stood in the window and saw his future connection pass the corner. Sticking his curly head out, he called in clear, ringing tones, for the benefit of all the neighbors, George William Snow, came in to court.

Fearless Bishop Whipple.

Henry Benjamin Whipple, the late Bishop of Minnesota, will be known as the friend of American Indians, second only to John Elliot. He was a stout champion of the rights of the red men, and never flinched in his purpose to reform the abuses of the agents.

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