

BOTH FAT AND FAIR.

Adipose Has Only Few Terrors for the Woman Who Knows the Theory of Dress.

HOW THE ACTRESSES MANAGE IT.

Over-Plumpness May Be Reduced to That Which Just Fills the Eye by Attention to Lines.

DIGNITY EMPHASIZED BY A COMB

Outcomes for the Flesh That Will Make Them Dignify in Their Defects.

(WRITTEN FOR THE DISPATCH.)

STONINGLY thin and marvelous proportioned women of the fashion plates give many a woman her only idea of the style. To look on these plates and see no way of attaining to this appearance is to the normally built woman a sufficiently discouraging matter, but what depths of despair does it reach when she is over stout!

It is style can be produced only with a bust of 40 and a waist of 30, a skirt length of from 50 to 60 inches, and a neck elongated by at least four extra vertebrae, who shall sustain it? Verily, if this is style it is



HOW FAIR LILLIAN CONCEALS HER FLESH.

hard to be stylish. It were a far easier problem to be good or to be beautiful. Slenderness is the fashion book's ideal, but is it in reality necessary to style? What is the stout woman would like to know.

Be reassured dear stout lady. These plates are the creation of the pattern maker's warped fancy. He may, Heaven knows, think it impolite to have viscera; perhaps, poor fellow, he has little use for a stomach; he may have reasons of utility also, which there is not here space to discuss. The women seen should model after do not look like these plates. If you should by chance, as happened to me once, meet a woman who did resemble them, you would be surprised at the disgust that would come to you. An embezzled fashion plate is a disagreeable sight.

Flesh is a Forgivable Defect. The proper model is the form of the normal woman, neither stout nor thin, but with proportions whose ideal is found in

mental lines short and vertical ones give length therefore add to and emphasize the vertical lines and omit or conceal those that run round. The gowns should fit smoothly and the waist have many seams. The skirt should be very long in front and have no border, for thus its ending is indicated and the eye will not fix its size limits. The skirts should be as wide as fashion permits at the bottom, so that the profile line will grow gradually from the waist down. It is a mistake to draw the skirt tightly round the front. When the woman is very stout a few gathers are made on either side of the front along the waist band, but these are not visible in the waist. Fig. 1 shows the principles in a general way.

The large stomach is the most inelegant defect of the stout woman. This explains the temptation corset laces offer, though lacing does not reduce the fat. It presses it above and below where, of the two, it is less objectionable. The most strenuous efforts of dress are directed toward the waist for this reason. It is for this that the long pointed basque is preserved among the fashions, though round waists are the popular vogue.

How to Dress the Eye. Belted waists, say the dressmakers, are not for the stout, though Emma Schirmer-Mapleson manages, by the device of an overshadowing shoulder ruff, to wear wide belts as the apparent size of the stomach. For this reason the width of the shoulder is exaggerated by lines running thence down to the point of the basque, thus deceiving the eye as to the apparent size of the stomach. The skillful modiste emphasizes rather than enlarges the width of the shoulder, and the sleeves are in fact made less full at the top than for thin persons. Tokes give apparent width to the shoulders, and are becoming to the stout.

Lines carried up on the shoulders add to the apparent height of the figure, and the stout ones therefore wear the fringe collars now in vogue that stand up around the shoulders sometimes three deep; also the high collar that stands open in front and rolls away from the face, and all shoulder ornaments, including the popular ribbons which pass round the armhole and are tied upon the shoulders. In materials she must confine herself to plain surah and vertical stripes, but with a mingling of these two splendid effects may be obtained.

Among the society devotees of New York

figure. Thus, place a comb in the hair not at one side but directly above the middle of the forehead. This fact is illustrated by a foulard gown. It is of changeable surah broken by white dot clusters with trimmings of plain surah. The plain silk is gathered in a straight line down the front, and a sash of borders the pointed waist, is tied in front, and falls thence to the feet, weighted with heavy fringe. A Russian blouse effect is given by a slashed bloused skirt added to the waist.

Bernhardt in the chapel scene of her "Joan of Arc" gives a beautiful instance of the use of the median line to heighten moral effect. When she enters the chapel her sword hangs diagonally at her side, but after the impressive consecration of herself, and she turns back to the audience her scabbard has been moved round exactly in front and the sword, with its cross handle, now marks upon her armor a vertical line. This subtle touch adds greatly to the solemnity of her appearance.

The princess gown has much favor for the stout, as all its lines are vertical. It is made single or double breasted, or is fastened invisibly under the arm, and its only trimming is a border down the vertical edge. Sometimes the back of the skirt is cut and box-plaited on, and sometimes, as said above, the back is intact and a coat effect is given to the front. When the front is double breasted and bordered, an extra vertical line of trimming may extend from the waist line on the same side, to the foot. It should begin at a dart. But if a fitted princess is tolerated by fashion for woolen and silk, it is wholly inadvisable that Mademoiselle Dupont-White would make an aristocratic marriage to some member of the old French nobility.

It is not generally known that the grand-son of the President, who is now a man, and grand-son neither of them ever cared to bear the title, and it is greatly to Madame Sadi Carnot's credit that she did not ask her husband to make her Madame la Comtesse, the more so that she passed her youth in a circle where a title counts for a great deal, and that many of her own young girls belonged to the exclusive Faubourg.

She is a Master of English. The keynote of Madame Carnot's nature and existence is her extreme love and loyalty to her husband. Although she does not often talk to strangers, her personality is ever present to her mind and runs her smallest actions. Her perfect knowledge of English made her assistance of the greatest value to Monsieur Carnot when he was engaged in translating Stuart Mills' great work on the revolution of 1848, and even now she makes a point of reading

and marking all the London daily papers before her husband has had time to glance over them. Those who assisted at the deliberations which followed President Greve's downfall are aware how little either Sadi Carnot or his wife sought the great distinction offered to them. Few, who only see Madame Carnot's great name, realize that the heavy responsibility is here, or what an active share of Presidential duties falls on her graceful shoulders. The President is given an income about \$200,000 on which he keeps up his dignified and many of the greenhouses of Versailles and Fontainebleau. Oak logs and oil, gas and electricity are also supplied. All the house linen is washed free of cost, and help furnished to the President's household.

The day of the President's wife commences at 8 o'clock, when her courier is brought to her dressing room. Hundreds of letters find their way addressed to Madame la Presidente from all parts of France, soliciting help, relief and protection, in one case or another; whenever it is possible the cases are investigated and help afforded to the deserving ones. Following the habit of every practical French woman, Mme. Carnot sees her cook every day and draws up the menu herself with a due regard to what is in season; prisms up no part in her

THE TABLE, THE BOUDOIR, HOME DECORATIONS AND HYGIENE.

MADAME LA PRESIDENTE.

Gentle Grace With Which She Entices us Queens of the French Court—Romance of Her Marriage—How she Spends Her Money—Her Education.

(CORRESPONDENCE OF THE DISPATCH.)

PARIS, March 11.—Daughter of the distinguished politician and economist, Dupont-White, Madame Carnot spent most of her youth at Fontainebleau, under the shadow of the beautiful chateau. The modest little town where she lived is pointed out by the townspeople, many of whom can still remember the beautiful Madame White and her two pretty young daughters, who were popularly supposed to be as learned as professors, for their father had insisted on his children being taught Latin and Greek in addition to their other studies. It was during the brilliant closing days of the Second Empire, when the Empress Eugenie's favorite country palace, and seat of summer saw Napoleon III's court established in the chateau, transformed for the time being into the very dwelling of light-hearted coquetry and folly. But the Dupont-Whites spent their sober home life in their quiet villa, refusing all invitations to the chateau fetes and dances.

According to French notions, the future president did not marry early, she was two and twenty when she became the wife of the well-known senator and writer, Hypolyti Carnot.

Element of Romance in the Marriage. The marriage of Mademoiselle Dupont-White and the then youthful civil engineer, Sadi Carnot, was quite a romance. The future president was a shy, silent young man seldom if ever opening his lips in the presence of his distinguished senator father,

interest in all that concerned them. The Paris creches have always had her warm support and like many other French ladies she makes with her own hands throughout the year many little flannel and linen garments to be distributed at Christmas to a number of special proteges recommended by the Sisters of Charity.

When Madame Carnot receives. When the President and Presidente are invited out to dinner they are by a polite fiction, master and mistress of the house for the time being, but the President rarely, if ever, dines out, save at one of the foreign embassies on the other hand he is expected to entertain largely and a dinner party is the rule every evening at the Elysee. When receiving her guests Madame Carnot stands by the husband's side shaking hands with them and saying to each some thoughtful, agreeable word of recognition and welcome. Before a state ball all the decorations are personally supervised by her hand, and the same is true of her daughter. Ivy and water lilies are Madame la Presidente's favorite garnitures, and the Elysee ball and tiny supper tables are her favorite entertainments. The beautiful nuptials sent up from the lake at Fontainebleau for the occasion.

Although obliged to dress up to the position, avoiding both extravagance and dowdiness for either extreme would produce a bad impression on King Mob, Madame la Presidente takes as much trouble and thought over her toilet as any little bourgeois. Her favorite coloration is white, silk and gold for evening wear, and soft, deep purple velvet when she is receiving callers or entertaining distinguished foreign guests. Care should be employed in using these colors, and of which the design is afterward destroyed, is worn by Madame Carnot at some state functions, and by the President and his wife deal exclusively with Parisian tradesmen, and every bill is settled the day that the goods are sent in. Madame Carnot's toilet cost her about 30 francs per annum, a twentieth part of her husband's official income.

Resting at Fontainebleau. Although it had been once or twice suggested that the President and his suite should go to Cannes for the winter months, Madame Carnot always persuades her husband to return to Fontainebleau, for she is passionately fond of the little town standing on the edge of the far-famed forest, where her early years were spent. Fontainebleau was built for Francois I, the tallest king who ever reigned over France, and his height was the determining factor which architects took in pitching ceilings and cross-beams of the doors. When at Fontainebleau the members of the Presidential court are driving in the forest, it is the good ladies of the town bring their children of earlier mass to the beautiful chateau of Fontainebleau in order to see the Emperor's carriage on the road to the prie d'ieu, where the beautiful Empress Eugenie performed her devotions some 20 odd years ago.

Carnot's great gift to his wife and Madame Carnot greatly exceed their official income, but then those worthies do not realize what a good manager and accountant the President possesses in his wife. Every sou spent is by her every day, and while at Fontainebleau much less is spent than at the Elysee, and Madame Carnot has the power given to so many French women of being as good as a frane in appearance and effect.

No one would take Madame la Presidente to be a grandmother. Her hair, neatly curled and coiled up on a tall, shabby comb, is glossy brown in tint. Although rather below than above the average height, she has great personal dignity of bearing, and her face breaks readily into smiles, especially when she is with young people, and queening it at some popular fete on her husband's arm.

MARIE ADELAIDE BELLOC. A TABLE FOR SILVER. Is the Latest Fad of Those Who Have Anything to Put on It.

One of the most charming whims of the season is the "silver table." It has a place in the parlors of the cool set. The table itself is low, rather broad, has a light railing of darkish wood about its top and is covered with dark red plush. It holds everything in silver, odd, or quaint, or historic, or unusual, upon which lady can lay her hands—and of course the mark in her affection very much according to the rarity, the picturesque or the interest of the collection it displays.

It is taken for granted that the idea of boiling water before using it as a beverage is of relatively recent date. A manuscript, however, has just been discovered in the Khedive's library at Cairo which corrects this false impression. This manuscript treats of hygiene in Egypt, and is the work of a celebrated Arabian physician, Ebn-Radoun-el-Massy. It bears the date of the year 460 of the hejira (1068). The author is also supplied. All the house linen is washed free of cost, and help furnished to the President's household.

household management, simple, well cooked food and a lack of elaborate dishes make a meal at the Elysee a pleasant, wholesome feast to those royalties passing through Paris who are used to feasting, highly spiced banquets from their Parisian hosts. Dejeuner takes place at 12 o'clock and is followed in summer by coffee served in the garden in the Bois de Boulogne. M. Carnot, the President's only daughter, is present at this meal with one of her little children. Madame Carnot is a devoted mother and is especially fond of her sons when they were studying for the entrance examination to St. Cyr, the great French military college. A civil visit to some orphanage, hospital, girls' school, or infirmary fills her nearly every afternoon. Madame Carnot is very fond of children and takes genuine

FINE LINES IN MANTELS.

Those With an Eye to the Beautiful Do Not Buy the Ready-Made Articles—Why Old Mantels Please—Good Workmanship an Essential.

(WRITTEN FOR THE DISPATCH.)

"Who buys these things?" was asked of a furniture manufacturer by the writer, some time ago, as he looked with somewhat unpleasant feelings on a line of stout mantels, made up, as the saying goes, "for the trade." Bad was no name for them. They looked as if they had been seized with an epidemic of jig-sawed brackets and arches and badly proportioned colonettes, and the carving forcibly impressed me that it had originally been mud, which, under a so-called artistic impulse, had run out into patterns and solidified.

"Oh, they sell," replied the dealer. "The builders put them into flats and cheap houses. The quiet things don't take so well," he added, apologetically.

This is about the state of affairs the house owner usually meets with when he comes to select his mantels, and quiet, tasteful designs are comparatively rare. Of course if the house is an expensive one the mantels are done with the "fin" by the architect, with more or less success, as the case may be, but there are thousands of cases in which the mantels are bought like pieces of movable furniture, and there should be a demand and supply of well designed work for people with refined taste to select from.

The Designs Must Fill the Eye. It should be remembered in designing and selecting mantels, too, that they are to be seen at short range, and that good proportions and dexterity are qualities that wear better in the long run than elaboration and profuse ornaments. Good carving is expensive, as it requires a highly trained class of labor. If there is much real carving in cheap work it is very sure to be bad. Imitation carving, designed on classical models, is now done extensively from a putty composition, pressed with molds while soft, and afterwards glazed with varnish. These designs are generally good, as the patterns used have been refined and studied over since classical architecture has been in existence. They may be had in wreaths, festoons, ornamental moldings, etc., but all have the limitation of being applicable only

from slipping is a convenient one and not often thought of, and no special instructions are given. As to the top or over-mantel, it is often a question whether it is worth the additional expense, unless a good deal of importance in this feature is desired, as in a parlor mantel where bric-a-brac may be displayed, or in a dining room mantel, when place is desired for rare and beautiful pieces of china. The space above the shelf is often more usual, especially in bedrooms and libraries, for a fine painting or mirror and the panel work composing the top is liable to be a little suggestive of the head-board of a bedstead, unless carried around the sides of the chimney so as to completely enclose it, which of course adds considerably to the expense.

Getting on Without Carving. In the ornamentation of the constructive features of a mantel, if we lay aside the question of carving, there are one or two inexpensive devices which may be resorted to—the putty applied ornament mentioned above for painted woods—and moldings turned from natural wood in various patterns of beading. These are manufactured in all sizes and shapes, and from various woods, and may be used effectively planned into the flutings of pilasters, along the moldings of the shelf or around the panels. One or two good patterns are shown in Fig. 6.



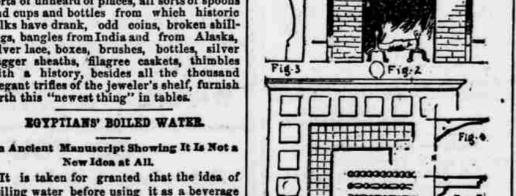
A DINING ROOM OVER-MANTEL.

work that is to be painted. In mantels finished in the natural wood the safer course is to depend on the facing of tile or brick, beaded, or fluted, and on a handsome material, and choose the simpler things and look to the color and proportions, rather than to the elaboration. There has lately been a rage for old furniture. What is the reason? Not primarily, though this may have added somewhat to its popularity.

Good Workmanship in Old Goods. The secret of its success is that it possesses good workmanship, careful design and proportion and a handsome material, often finely-grained mahogany. The same is true of the colonial mantels which have furnished the keynote for much of our best designed work at the present day. The component parts which go to make up a mantel design are the facing of tile or brick, the frame enclosing it, the shelf and its supports and the top or over mantel. We may elaborate and make either of these features interesting and attractive as we please.

The facing gives a fine opportunity for color. Hundreds of delicate shades of tile are in the market and the new shades of buff, old gray and mottled bricks may be used. White in cheaper grades of work is pleasing and effective. Good results are often obtained by facing up the whole front and possibly the sides of the fire-place with one of these materials, and supporting the shelf and top above on brackets or moldings, thus making a special feature out of the color of the material. Unless a special feature is made of the material, the ordinary proportion of the tile work is from 6 inches to 12 inches on each side to 16 inches above the fire opening. As much as this is desirable to avoid the varnish charring from the heat.

Artistic Lines and Fine Proportions. In framing in the tile work a host of schemes present themselves, without resorting to expensive elaboration. We may enclose the tiled opening with varied frame-works of panels, may support the shelf on delicately beaded pilasters or turned



balusters, or long gracefully curved brackets; and in none of these do we call for more than the skill of the ordinary mechanic and setting it to those who were well enough posted to appreciate its value. A dining room mantel recently described as an old-fashioned marble thing proved to be a beautiful piece of red Lisbon marble, quiet and respectable in design and lovely in color. The advice that he had a handsome thing and had better let it remain astonished him greatly. He had never looked at it from the point of view of color, and is now much pleased with it. All of which goes to show that it is not always well to go searching after some new thing. Beauty is not made by fashion though people's ideas of it sometimes are.

A Thief and a Scoundrel.

The manufacturer who will put up injurious flavoring extracts and label them of perfect purity and extra fine quality, is a thief and a scoundrel.

To be safe confine yourself to the use of such flavors as your experience and judgment tell you are of the purest quality. Dr. Price's Delicious Flavoring Extracts, Vanilla, Lemon, Orange, etc., are just what they are represented to be. If not the cheapest they are the best, and no puddings, cakes, creams or other table delicacies are spoiled by their use.

Indictments Dismissed Scandalous. So here is her indictment against housework. First, that it is unpleasant. So it is; it is very unpleasant. To deny that would be a waste of time to say nothing of its being nonsense. But have you never stopped to consider that the details of most work are unpleasant? The details of a physician's work are unpleasant in the extreme. The lawyer's life is a hard grind after petty facts; the teacher gets little fun out of disciplining youngsters and drilling at the third person singular of the German verb, until the class nicknamed her "The Third Person Singular." Nobody's life is fun, young women, if you're taking your stand on that foot, just shift over to the other. Living is pretty serious business, and all we've got to do is to make the best of it. And let's be honest, we are sure to be undignified and uninteresting.

The second indictment that this young woman draws up is that she doesn't like it. Of course she doesn't. What woman does? Suppose you don't like them? It isn't likely that your mother likes them. But she has done them for years and is still doing them, because there's no one else. Do them, and do them well, for there is but one result of them is all that you will find necessary. A happy atmosphere in the home, more comfort for the family, and an appreciation of your own dignity and worth in the family—these are some of the ends. And these should keep you working, because, indeed, they are worth having. There is dignity, but it is in your work, in your work. No work is dignified, except the worker makes it so, and the dignity in the worker comes from a realization of the moral quality of his work.

There are many wise and helpful people in the world who sincerely believe that we are going to have within the next few generations a new estimate of the worth of work—work that counts for something, the amount of money a piece of work is worth, not upon the seeming importance it bears to the world, but upon the conscientious spirit which goes into the work. When, for example, we shall honor the man and the service of him who lays a stone wall just as well as a stone wall can be laid, quite as much as we shall honor the man who stands at the head of a nation or leads armies to victory.

If that day ever comes, it will be the day in which housework and the houseworker will have their chance. There will be no work in all the world that has such a deep, spiritual significance, such a bearing upon the welfare of the world. There is no question that goes to housekeeping but not to help to the world. How can you expect a man to entertain sane opinions on matters that deal with women's welfare when he puts contempt for her into his mouth with every breath he takes? If we were to be a bit of unwholesome, sudden best that he gets?

And so, you see, we come to the last indictment which you draw up—that it isn't yours, your own, that it isn't yours, that it isn't yours. My dear young woman, don't get any such inflated ideas as these into your head. If you don't find plenty of chances for mind-improvement, the exultancies and emergencies of housework, you won't find them in books, or in music, or in painting.

Plenty of Mental Opportunities. You'll get more chemistry in one day's thoughtful pouring about the cooking stove than in a year's study of the books of school books. You'll find more physics in the plumber's pipe than you'd find in the big book you carry in to class so faithfully every day. You'll find human nature more interesting and more natural in your kitchen than in your novels. Don't worry about your mind. It can take care of itself, and will grow without anxious feeding, if it's any kind of mind at all.

And suppose you take into consideration your duty to somebody else besides yourself. That's what counts, because there really is such an old-fashioned thing in the world, for all this new-fashioned thought of ours, as our duty to others. The family income is small, the service is small, and there is plenty of work for young, strong arms to do. Then shame be upon your young, strong self if you take no share in it; if you keep laying the burden of your living on the shoulders of your tired, willing mother. And if the education which you've been years in getting has done anything for you, let it show in ability to make the hard way of work smoother and easier in the house. It isn't beneath the dignity of an educated young woman. Do you know that nearly all the cultivated, keen, thinking women of this country are famous housekeepers and pride themselves a deal more on their bread than they do on their brains? HELEN WATERBORN.

A Library Mantel. houses have exquisite colonial mantels which it is vandalism to move. The dealers in second-hand material have often made handsome profits in buying such work cheap and selling it to those who were well enough posted to appreciate its value. A dining room mantel recently described as an old-fashioned marble thing proved to be a beautiful piece of red Lisbon marble, quiet and respectable in design and lovely in color. The advice that he had a handsome thing and had better let it remain astonished him greatly. He had never looked at it from the point of view of color, and is now much pleased with it. All of which goes to show that it is not always well to go searching after some new thing. Beauty is not made by fashion though people's ideas of it sometimes are.

EDUCATED YOUNG WOMEN. They Have No Right to Refuse Housework—That It Retards Cultivating the Mind Is Nonsense—A Matter of Duty and Good Breeding.

(WRITTEN FOR THE DISPATCH.)

A young girl finishes her school life and comes back into the family again. Suppose she has neither the taste nor the ability to take up any work outside her home. Suppose, however, that she is bright, intelligent, fond of books and music and pictures. Suppose, last of all, that the family income is not large and that there is but one or at the most two servants in the house. Now, the question naturally arises, what shall be the attitude of this young, untrained, but intelligent mind toward the homely details of housework? Shall she take them, or let them alone—housework the best effort, worthy of the

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