

# OF INTEREST TO WOMEN

**AMERICAN PONGEES.**  
American pongees, with great rose patterns set stiffly here and there, are so like tapestries that tapestries must surely have been used for their inspiration. For the colors are subdued and the whole fabric has the curious dull beauty of tapestry.

**TALL GIRLS IN FASHION.**  
We have read and heard and sung so much of the tall girl of late, of her staidness and willowy charm, of her grace and glory, that we have almost forgotten those awful days when we were just turned fourteen and suffered tortures of apprehension lest we should grow up into the long-necked, long-legged gossamer we felt ourselves to be. Gibson has made the short woman look like a midget. Christie has ignored her. Yet I never met a tall woman who did not sigh because she could never know the delight of looking up to a man.

Let her take heart of courage. During this past season there have been four young women each six feet tall introduced into smart society here in Eastern America. And every one of them has turned out not only a beauty, but a social success. They tower above their mamma's and their elder brothers. Yet they are the rage with the men, not in spite of, but because of their attractive height. For at last height has come to be considered an essential form of beauty.

The tiny little thing who could walk under a man's arm no longer laughs at the gawky giantess beside her. She shrinks into insignificance and falls at her own "short-comings." Shoes, hats and frocks are all fashioned with an eye to the tall woman. The ideal height of a woman among the ancient Greeks were five feet and five inches. Our ideal girl is five feet and eight inches tall and is proportioned accordingly.

Take heart of grace then, ye towering damsels, for just now you are the artistic fad. You are fashionable.

## CURIOUS CHANGES IN FASHIONS.

In the windows of tailors one often sees colored plates representing ladies and gentlemen as they would be dressed this season if they should be in style. The ladies simpler most sweetly, the gentlemen are either stately or bear themselves with careless ease calculated to show how well their clothes fit them. The Listener wonders if, in this age of collecting, anybody has made a collection of these plates. They would constitute a most interesting gallery, say if they reached back one hundred years. They would be a pictorial representation of the passing of fashion, a history of costume, without the letter-press that annoys by detracting from the attention that should be given to the pictures. Think of a chronological succession of these plates by which, for instance, you might know how your grandfather looked when he dressed himself to go courting about the year 1820, or how your father happened to look when he was a clerk in 1845. Then would come the fashions immediately before and immediately after the Civil War, showing the sharp changes that great conflict wrought in men's garments. That was a change, indeed, which has had an effect lasting to this day even. It introduced the buttoned-up mode of wearing garments, an effect of trimness of setting up. The war taught Americans to have their hair cut short, and the way in which men wear their hair has a marked influence on garment. The elaborately dressed hair of the ante-bellum period necessitated a more flowing style of garment. The coat of that period was long, as was the hair, and it was, without being too loose, just loose enough. There were wide trousers, and altogether the civilian was not taught that his proper sartorial caper was to look as much as possible like an army officer in plain clothes.—Boston Transcript.

## CHOICE OF EMBROIDERIES.

With all the exquisite embroideries that have already appeared, and those that are bobbing out by hundreds each day, it's hard for the most practical woman out not to lose her head over them and buy them from their beauty points alone, says the Washington Times.

There are definite points to consider about every sort of embroidery before getting it. Those sheer, beautiful bits that look almost like handwork are all very well in their way, but most of them are impossible (or should be) for anything that will get hard wear. Yet there are some of these sheer embroideries that are made with every thread doubly protected, so that the ugly, thick kinds can be occasionally thrust aside, even for the sturdier sort of things.

Since those wonderful machines were invented, common sense and beauty have seemed, in a measure, to join forces.

In choosing embroideries, look first at the material; some of the sheerest are less flimsy than the apparently sturdy. Look next at the edge; if the stitching is too shallow, it's likely to pull out soon. If the scallop is in deep points, it's bound to curl up in its first wearing.

Lace and embroidery combinations—the new combinations that the fashionable world is petting to death—are myriad, from the tiny, wavy edges, ending in a beading and finished with

the sheerest bit of valenciennes felled on to the edge, to the heavy kinds, with heavy linen-embroidered—for the foundation and the frailest most perishable of pompadour laces, for ornament.

Anything with a touch of pompadour lace about it does up abominably—except (there are always exceptions), where the dots and balls have some body to them. Then they can be pinched and patted into shape.

These sheer Swiss edges combined with valenciennes make the prettiest possible trimming for body dresses, by this way.

Blind embroideries are always more durable than open, and are nearer to the exquisite French handwork that sets the pace all over the world. And in blind embroideries, none is newer nor more interesting than those clever reproductions of Japanese work.

The loveliest are done on handkerchief linens in odd, striking patterns, and carry their nationality in every single one of the broad, flat stitches. Some have the delicate Japanese drawwork skillfully introduced here and there which is beautiful, but takes away a little from the practical worth.

It all depends upon what you're buying, embroidery for, what points are most necessary for you to consider. If it's for underclothes, look to it that the wearing qualities are all there—embroidery not too heavily done for foundation to support; no cobwebby things with odd little threads, and a good, firm edge is necessary.

In insertions sometimes you find one outlined on both sides with a heavy beading, so perfectly finished that the material may be cut away close to it, and the edge whipped directly on to the binding, instead of having to roll or seam the edge. But be mighty sure your insertion's that kind before you take any chances; if it isn't, and you cut close, you're sure to have trouble.

A host of delicate, pretty things are made—perishable, yet which belong so pre-eminently to the ornamental class that they have a very definite place.

But when you choose them, stick to your purpose when you make them up—guard the fragile stuffs by putting them where no strain will come upon them. Get delicate ones for delicate uses, and stick to sturdy kinds for more humdrum things.

**FOR SETTEE AND HAMMOCK.**  
Ideal for porch settee or hammock, or indeed, for the furnishing of a summer parlor, are the grass pillows now to be noted among housefurnishing goods. These pillows are woven of gayly-colored grasses, in plaids of red and green, and in the natural color, and their filling is also of sweet clean grass, so that there is nothing dusty or objectionable anywhere about them. If they are caught in a shower it won't hurt them, and when they get dirty you just wipe them off with a damp rag.

They are wonderfully attractive, not quite so soft as down, but very comfortable for all that, and their price is only fifty cents.

**CARPET IN SUPERB DESIGNS.**  
Colonial dames, the genuine article of colonial days, fine ladies and good housewives of old would be amazed at the vogue of the rag carpet of to-day, which was never before considered so distinctly smart as now. The rag carpet helps to furnish summer bungalows, mountain camps and seaside cottages, says the New York Sun. It is made into large rugs for entire floors and into smaller ones to go over polished wood or filling. It is to be found by the yard in various widths.

Rag carpet, to be sure, goes by a different name these days than formerly, but as a "rag-style" carpet it is still hit or miss and as much of a mystery as in its early days. It is more often now, however, made up with an idea of the effect, and different materials are used to produce the desired result. A charming rug is made of outing and cotton flannels. The warp of the rug is white, while the wool is of the outing flannel color. The tones are a soft pink or pale green, with the white cotton flannel woven in for a velvety border at each end. One must see to appreciate the beauty of a white cotton flannel rag carpet.

There is the ordinary rag carpet made of simple materials and in one or two or many colors, and the more elaborate one made of fine materials. Into the latter go velvet, silk damasks, tapestries and wools. Cretonnes are woven into others, combined with a plain warp. A rag-style rug which is charming is woven of Singapore lattice.

**Maple Mousse.**—Put one cup of maple syrup and the beaten yolks of four eggs in a saucepan and stir until it boils up; strain and cool over night; in the morning beat one quart of cream, then beat the whites of the four eggs, then beat the maple mixture until light; lastly beat all together; put in freezer, pack in salt and ice and freeze four hours; put a piece of buttered paper over the can to keep out the ice and salt.

**Bread with Sponge.**—Take one tablespoonful butter and sugar, one teaspoonful salt, put them in mixing bowl, and  $\frac{1}{2}$  up boiling water to dissolve them, add lukewarm water to make a pint in all, have ready  $\frac{1}{2}$  cake compressed yeast dissolved in  $\frac{1}{2}$  cup water, add with four cups flour, beat it with a spoon and rise over night; in morning add more flour and knead; let rise in pans; this sponge can be divided, one part white bread, the other part whole wheat or rye flour, by adding one tablespoonful of sugar; use white flour to shape it on board, as rye and wheat are sticky, or make the dough softer; fill the gem pans two-thirds full, let them rise to top, and you will have raised rye or whole wheat gems.

**Cauliflower.**—Cauliflower should be laid, head downward, in cold salt and water for an hour before cooking. A large cauliflower should be boiled from twenty-five to thirty minutes, done up in a coarse muslin bag. Serve with a sauce of rich milk, or cream, and drawn butter, seasoned with salt and pepper and thicker with a little flour. The French make the sauce in this way: Yolks of four eggs, beaten, with a half-spoonful of flour and one-fourth of a cup of butter. When well beaten pour in a half pint of warm milk. Set in a pan on the fire, stirring constantly, so that the milk will not curdle. Cook until thick. Cauliflower served as a salad is a pretty and delicious dish. After the cauliflower is boiled throw into cold water until ready to serve, then pick it apart carefully and wipe dry. Serve with mayonnaise.

## Boydeir CHAT.

The first wife of a widower never was such an angel as she seems to him after his second marriage.

Don't wear tight shoes; they make a young face look old, drawn and wrinkled in a few hours.

Don't live to eat, but eat to live. Many of our ills are due to overeating, to eating the wrong things and to irregular eating.

The art of repose—most invaluable of weapons in woman's armory. For without repose no woman can be a pleasant companion, good friend or successful wife.

Any woman who is perfectly healthy, persistently cheerful, sanely self-confident and enduringly feminine will possess plenty of magnetism. Add to these a little beauty, a dash of cleverness and a knowledge of how to dress and she will be irresistible.

A man is like a piece of cloth—warranted to wash—and matrimony is the laundry. It may improve him, give him starch and freshen him up, or it may take all the color out of him. You have to take your chances.—Cincinnati Commercial Tribune.

No leisure time? Then make some. If you can't be a good housekeeper without some moments you are at liberty to devote to something you like to do, and whose doing is restful, then I declare I would not be a good housekeeper; I would find something to leave undone, no matter what might be said of it. Brain and muscle and nerve are too precious to be in a constant strain, and such strain is generally born of a lack of system and tact. Many things are done that might be left undone, and the housekeeping be just as satisfactory.

**—Pretty Things to Wear.**  
A unique specimen in a geranium red rough straw was made to sit rather high on the head.

Among novelties in trimming are rubber-plant and palm leaves. These are made to take the place of quills.

White organdie is among the most fashionable of thin materials. This airy fabric is probably the best ever made for youthful evening gowns.

There is one thing to say for this year's hats; they have the charm of infinite variety. There is no danger of meeting duplicates of one's best hat on the street.

Many of the small turbans are developed in flowers. One of white lilyacins had a decoration of pale yellow and rose pink roses crushed together without foliage.

Most beautiful of the inexpensive lingerie waists are those of embroidered batiste trimmed with lace. These are so sheer and thin that they are usually made over a silk slip.

# HOUSEHOLD AFFAIRS

**A USEFUL HINT.**  
Rice mixed with the salt shaker will prevent its caking and is preferable to a mixture of cornstarch, which is often used for the purpose, but which serves as an adulteration.

**A SANITARY TOOTHBRUSH.**  
The sanitary toothbrush has arrived at last.

It is all aluminum, including the handle, and the bristles are arranged in groups, each group protected by a level of metal, so that the water cannot soak into the back of the brush.

Brushes can also be had with wooden handles, but with a similar grouping of the bristles and the aluminum backs. One can see at a glance the superiority of this new brush over the old ones, and its cost is but little more.

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# NEW IDEAS IN TOILETTES

New York City.—Such charming and attractive waists as this one are greatly in vogue both for costumes and for separate blouses made from almost any of it is the lining. It is interesting, too, being of sheerest, softest white organdie, strewn with buff posies and a wee bit of foliage. It looks both dainty and cool.

**Tuck Shirred Yoke Waist.**  
There is a peculiar charm found in the simple blouse shirred to form a yoke that renders it a deserved and certain favorite. This one is graceful in the extreme and can be made high at the neck with long sleeves or low with sleeves of elbow length, so becoming practically two models. All really fashionable materials are soft and well adapted to the shirring and consequently the opportunity for making a satisfactory choice is ample. Dotted crepe de Chine with lace over chiffon is the combination illustrated, and very charming it is, but there are many other silks equally desirable, and the pretty volles and collemes are always attractive so treated while for evening wear flowered organdies and nets, chiffon and the like are in the height of style.

The waist is made over a fitted foundation, which serves to keep the shirring firmly in place, and when made of transparent material requires an interlining of chiffon cut exactly like the outside below the shirring, this interlining giving a peculiarly soft and delightful effect. The sleeves are shirred to form three puffs when long, two puffs and the frill when in elbow

# Pluck, Romance and Adventure.

**A PYTHON THAT LOVED MUSIC.**  
AMBURG, as many know, is the great headquarters of the trade in wild animals for menageries and "zoos." To Hamburg are shipped lions, elephants and giraffes, captured in South and East Africa, tigers from India, jaguars and tapanis from South America, gorillas from the Congo, orangutans from Borneo, and, in fact, about every kind of beast, bird and reptile from all quarters of the globe.

The warehouses of the two principal firms engaged in this business are interesting places to visit after the arrival of a "beast ship," with new or unusually large specimens of animal life.

The narrator made such a visit a few weeks since, on the arrival of a remarkably large, brilliantly marked python, shipped from Padang, Sumatra. This enormous giant was bespoken by the Austrian government for a zoo at Budapest.

But the story of its capture is even more interesting than the huge creature itself, for this python had fallen a victim to its fondness for the notes of a violin.

There is a telegraph line extending across Sumatra, from Padang, connecting that port by means of submarine cables, with Batavia and Singapore. Along this line of land are a number of interior stations. One of these, called Pallo-pom, has been in charge of an operator named Carlos Gaminbo, a mestizo from Batavia, educated at the industrial school there.

The station is on a hillock in the valley of the river Kaupar, and is adjacent to dense forest, jungle and a long morass. It is a solitary little place, consisting merely of four or five thatched huts, elevated on posts to a height of six feet from the ground, to be more secure from the noxious insects, reptiles and wild beasts.

The station is at the junction of two native roads, or trails, along which the interior trade of the island is conducted after a desultory fashion; and is a rude Gaminbo has little enough to do, except listen to the ticking of the instrument, monotonously repeating messages to remote points in which he can feel little interest. For solace and company, therefore, he frequently has recourse to his violin.

Thatched houses on posts in Sumatra are not commonly supplied with glass windows; but Gaminbo had afforded himself the luxury of a two-pane sash, set to slide in an aperture in the side wall of his hut, and some five or six months ago, during the wet season, he was sitting at this window one afternoon, as he played his violin, when he saw the head of a large serpent rise out of the high grass, at a distance of seventy or eighty yards.

His first impulse was to get his carbine and try to shoot the monster, for he saw that it was a very large python, and not a desirable neighbor. But something in the attitude of the reptile led him to surmise that it had raised itself to hear the violin, and he passed at once to a lively air.

As long as he continued playing the python remained there, apparently motionless; but when he ceased, it drew its head down, and he saw nothing more of it that day, although he went out with his gun to look for it.

Nearly a fortnight passed, and the incident had gone from his mind—for large snakes are not uncommon in Sumatra—when one night, as he was playing the violin to some native acquaintances who had come to the hut, they heard the sounds made by a large snake sliding across the bamboo platform or floor of the little veranda. On looking out with a light, one of the party saw a huge, mottled python gliding away.

But it was not until the reptile appeared a third time, raising its head near his window, that the telegrapher became certain that it was really his violin which attracted it.

In the meantime the operator at Padang, with whom Gaminbo held daily conversations by wire, had told him that the German agent of a Hamburg house at that port would pay ten pounds, English money, for such a python as he described.

Gaminbo began scheming to capture the reptile. In one of the huts at the station there was stored a quantity of fiber rope, such as is used in Sumatra for bridging small rivers and ravines.

Gaminbo contrived three large nooses from this rope, which he elevated horizontally, on bamboo poles, to the height of his window, and carried the drawing ends of the nooses inside the hut.

This was done after the operator has ascertained that at times the snake would come about the house and raise its head if it heard the violin.

Some time later the python was beguiled by the music into raising its head inside one of the nooses, which a native, who was on the watch while Gaminbo played, instantly jerked tight.

What followed was exciting. The reptile resented the trick with vigor, and showed itself possessed of far more strength than they had expected.

The rope had been made fast to a beam inside, and the snake nearly pulled the entire structure down, making it rock and creak in a way that caused Gaminbo and his native ally to leap to the ground in haste from a back entrance. The reptile coiled its body about the posts and pulled desperately to break away. Altogether,

It was then lowered into a molasses hogshead, which was covered over and trussed up securely with ropes.

In this condition the python was drawn to Padang on a bullock cart. It is said to weigh more than four hundred pounds.—Youth's Companion.

## BESIEGED BY PANTHERS.

Wild animals do not usually attack men without provocation unless driven to do so by hunger. It is probable, therefore, that the four mountain-lions which besieged Mr. J. H. Camp for four days and nights in a cabin in the upper San Gabriel country, California, were starving. It was a terrifying experience, as the San Francisco Examiner tells it, for Camp's only companion in misery was a burro, and his means of defense a revolver and a limited quantity of ammunition.

Camp had gone to the mountain cabin to prepare it for the reception of several hunters, and during his stay alone had heard the cry of wildcats and the screech of panthers. He had not seen any of the animals until one day when he was cutting away some brush on the trail near the cabin he heard a twig snap in front of him. Looking up, he beheld a huge lion light in the centre of the trail, switching its tail menacingly. Camp was filled with terror, but instinctively his hand sought his hip pocket, in which reposed his revolver.

As he drew it another lion walked out of the brush, and behind it were two smaller ones, probably cubs.

Blazing wildly away with the revolver, Camp created a momentary diversion that allowed him to reach his cabin. Rushing inside, he barred the door and reloaded his revolver, determined to frighten away the brutes if possible. As he looked out he saw his burro snorting and tugging at his tether, one of the tawny brutes having already begun to creep up on him. With a plunge the burro broke loose and rushed for shelter, with the lion after him. Camp opened the door just long enough to admit the frightened burro, which shot in as if launched from a catapult.

Throwing his weight against the door, Camp barred it again. He had plenty of provisions, and decided to remain quiet for a time, hoping that the lions would go away. Knowing that they are usually cowardly brutes, he was at a loss to account for their daring action except on the theory that it might be a pail with their cubs. He made the burro comfortable, and was glad of his company, and then took a look to see if the lions were still there. They were watching. All day Sunday at least one was in sight, and Camp decided to lie low. On the next day and the next conditions were the same.

On the fourth morning Camp cautiously peered out. The lions were not in sight. He hurriedly saddled the burro, mounted, and turned the little beast toward civilization. The burro needed no urging, and Camp was congratulating himself on his escape when a piercing screech came from the trail behind. The lions had discovered his departure, and were in pursuit.

There was only one thing to do—beat the lions to civilization. Camp accepted the terms. So did the terrified little burro, which for once, at least, galloped like a race horse. Never was the descent to Lordsburg made in such time, and when Camp and his burro reached the town both were exhausted, the one from fright, the other from the hard ride.

## THE LIGHT BRIGADE.

That the charge of the Light Brigade seemed to onlookers a piece of magnificent folly is evident from all reminiscences of that day. First came the attack of the Heavy Brigade upon three thousand Russian cavalry. Then, later in the day, the attempt to recapture seven guns taken from the Turks by the Russians in their first advance upon the redoubts led to the charge of the Light Brigade.

"When we saw the English coming at us," says a Russian soldier, "there was but one thought. 'What fools!' we said. We never dreamed they would charge."

Ivan Ivanovitch, a Russian survivor of the day, says in his "Recollections": "We were so sorry for them. They were fine soldiers, and had such fine horses. But the charge—it was the maddest thing ever done. We could not understand it. I had been in the charge by the Heavy Brigade in the morning, and was wounded. We had all unsaddled and were tired. Suddenly there was a cry, 'The English are coming!'"

"Our colonel was angry, and ordered the men to give no quarter."

"I was lying down with my wound bandaged when I saw them coming. We thought they were drunk, from the way they held their lances. Instead of carrying them under their armpits they waved them in the air. Of course, they were easier to guard against like that."

"Those men were mad, and never seemed to think of the tremendous numbers against them, nor of the fearful slaughter that had taken place in their ranks during that desperate ride. Then they reared up, and dashed in amongst us, shouting, cheering and cursing. I never saw anything like it. They were irresistible, and our men were quite demoralized."

The smallest police station in England is at the town of Fishguard, in Pembrokeshire, the building being only about ten feet square.

A theatre in the open air will be established at Champigny, near Paris.



of the fashionable materials. In this instance sage green messaline satin is combined with cream lace over chiffon, but the design would be equally satisfactory executed in any combination of color that might be preferred and in



such pretty, soft wools as voile, chiffon, etamine and the like. The wide chemisette makes a special and characteristic feature, which combines with the deep fitted girde most effectively, and the elbow sleeves with their wide frills are most graceful and attractive.

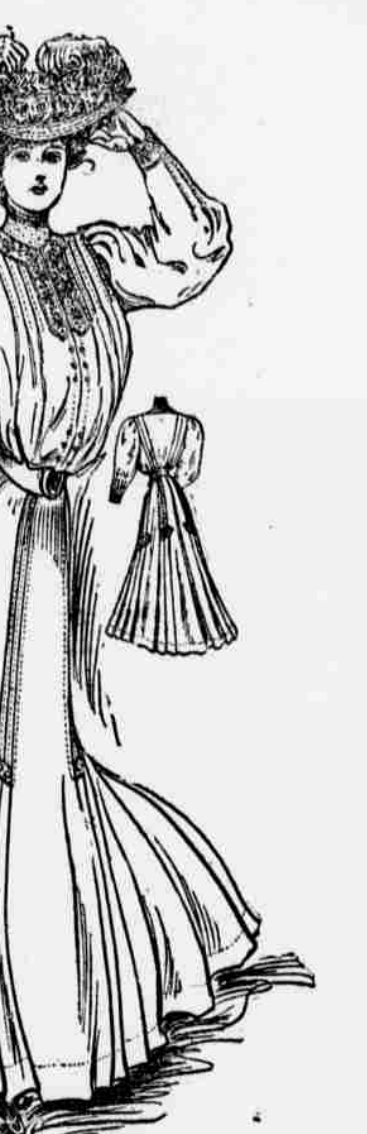
The waist is made with fronts and backed that can be either tucked or shirred at the shoulders to form points and are arranged over a fitted lining, the front edges being finished with box plaits and the closing of the waist being made invisibly, that of the lining at the centre front. The sleeves are finished with frills of lace, but they can be made longer, forming three puffs with deep cuffs, whenever preferred.

The quantity of material required for the medium size is four and five-eighths yards twenty-seven or two and three-quarter yards twenty-seven or two and a quarter yards forty-four inches wide with one and one-eighth of all-weather silk lace and two and a half yards of lace for frills, and three-quarter yards of silk for belt.

**Organdie Lined.**  
One of the loveliest evening coats is of sage green organdie satin, the softest and richest of weaves. It is built with Empire tendencies, and is finished off with cord braiding made of gold tissue. But the beautiful part

**English Bag.**  
One of the handsomest bags is a novelty from England. It is of gray seal, six by twelve inches, and on the front of it is an envelope like flap. Once this is opened one finds neatly stowed away a flat purse and a memorandum book, not to mention a pencil. This leaves the inside of the bag free for other things. Besides, it relieves one from that annoying proceeding known as "fishing" whenever one needs a coin.

**Broderie Anglaise the Vogue.**  
Broderie Anglaise, or eyelet embroidery, is still very much the thing, and most of the all over embroideries and flourishes are of this order. The robe patterns, too, both in linen and batiste, are in eyelet designs. The heavy raised embroideries are also popular, and there is a high dot design which is much sought for, apparently. How it is to be successfully laundered is a mystery.



length, and the waist is finished with a becoming shirred belt.

The quantity of material required for the medium size is six yards twenty-

one, five yards twenty-seven or three and a quarter yards forty-four inches wide with three-quarter yards of all-weather lace for collar and cuffs.

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