ILLUSTRATED FASHIONS

FASHIONABLE street gowns have as their chief characteristic simplicity of finish and richness of material. When dress-ups are marked by such extraordinary elaborateness as they are now, it is a welcome relief to find contrasting standards in street attire. But even here the demands on the stylish woman's purse are severe. Excruciations of fit and finish swell the dressmaker's or tailor's bill, and exactions as to the quality of material add their share to a total of cost that, to most women, is startling. To begin with, it is not considered that one can cut much of a figure stylishly in a plain suit of a stuff that is ever in the shops. Instead, one must appear in new fabric or one recently revived in stylishness. Every shopper knows what that means; the price of the material is made up by adding to its practical value as much more, or even a greater share, for its newness. The result is a stuff that often gives poor return in wear for its cost, though of that less tangible value, stylishness, the amount is good if the purchase has been made wisely.

As to the currently most valued stuffs, velvets and their kind easily have first place. Velvets are especially plentiful in dressy outfits, and appear now and then in street suits, but for the street the stuff more often seen is a wide-ribbed corduroy. This comes in numerous shades—greens, tans and browns being especially favored, with black and dark blues also well indorsed. Usually it is rather plainly trimmed with stitched bands of taffeta or with tucks. Jackets of it are made in Russian blouse or Eton effect, usually with bell sleeves and with a finish of lace down the front. Fur is used in limited quantities on these suits. Those of panne and ordinary velvets and of velveteens sometimes have Irish point and sable or Russian mink for trimming the lace with, either fur making a splendid combination. Violet, plum, dark green, black, dark blue and rich reds are the colors most employed, light biscuit and pastel tints being used more for reception and theater gowns. Not a few are elaborately appliqued with silk and embroidery. Skirts are very long, sometimes having a front panel of applique or embroidered material, and nearly all show the Spanish flounce, either tucked, trimmed with bands of some kind, or left plain.

Now, while simplicity rules, there are degrees of it, a fact of which the dressmakers who set the fashions are quick to take advantage. Then they are an ingenious lot, too, so there is no painful uniformity to stylish street attire—nothing like it. The artist's sketches point this statement. Her initial picture shows a Havana brown velvet finished with stitched bands of brown taffeta. At the left, in the next illustration, she a dark green corduroy trimmed with folds of a lighter green cloth. Revers and collar showed white cloth, embroidered in black. This model, a princess and bolero combination, is among the most stylish, and needs to be, for it is not a generally becoming notion. Next this suit is a brown velveteen, with trimming of mauve taffeta bands, and brown velvet buttons. Fronts and sleeve puffs were white satin, embroidered in gold, and revers, sailor collar, belt and cuffs were of the mauve taffeta. Velveteens are not to be overlooked in considering this year's fine velvety stuffs, for the newer qualities are an excellent imitation of the real article.

A revival of frieze for street dresses is noticeable. It is a lighter weave than that formerly much used for coats, one altogether attractive. A pretty medium shade of brown is the most favored shade. In one suit of this material the skirt hem showed a zigzag line of ecru Irish lace insertion, the material cut away to show a delicate mauve silk, the edges finished on either side with mauve velvet baby ribbon. The touch of mauve and ecru was very effective. It reappeared in cavalier velvet cuffs and in the edge of a wide collar. Besides employment in street suits, frieze is made up in jaunty short jackets and boleros. Still another new fabric that is making headway in street use is crepe suiting. It is rather heavy with crepe finish.

Though by the fancies just considered, the stylish woman can readily be distinguished, it is in her wraps that when outdoors she proves her standing. Wraps, coats especially, are varied to a degree not recalled by women who no longer claim to be young. Women haven't settled on one sort or even on several sorts, and as a consequence the designers have been putting out new models ever since the autumn was new. The newer ones, while handsome and elegant, are not as elaborate as were those shown earlier. Tan, biscuit shades and delicate pastel tints are used mostly, black and white appearing as usual. Red coats are shown for those who like something bright, but are severely plain, with fur collar and reveres to soften the bright red. Three-quarter coats with long capes handsomely appliqued or covered with Irish crochet lace usually are trimmed with some handsome dark fur. This model is the very latest in long coats and is very becoming, adding to the wearer's height, as a rule. Fur coats are long, medium and short, the latter ending at the waist line and very often having postilion finish. Coats of chinchilla and broadtail are seen, the former having stitched belt of gray satin, the latter plain, with a chinchilla or sable collar, else combined with white broadtail and colored embroidery and trimmed in velvet and embroidery.

Fancy steel and enameled buttons appear on coats. Fancy silk braids are used on cloth, silk and fur coats, sometimes applied to bands of pale-blue cloth or velvet. Black braid on white cloth bands is another trimming. Delicate shades are appliqued with velvet, or satin in the same shade or a trifle darker, or with the material, and some are appliqued with white velvet outlined with a fine silk cord to match the coat's shade. Biscuit and brown is a popular combination, the brown being either panne velvet, cording, braid or silk, and very often cloth. Pipings of velvet and corduroy are usual on coats with the Spanish flounce at the bottom. Velvet coats are stylish in all lengths from the very short to the extremely long coat.

SAMPLES FROM THE COAT DISPLAY.

Applications of lace and embroidered facings are usual. A black silk, almost like satin, but not quite so glossy, is being used for Empire coats trimmed with stitched bands of the material. Triple capes of silk with a narrower collar of cream lace and white satin lining finish the garment. Violet plum velvet is a new shade employed for Russian blouse coats ending at the knees. On such coats are wide collars of cream lace and fur, deep cuffs to match, and belt of silver filigree set with amethysts. Some Russian blouses are finished with silk scarfs knotted and ending in tassels.

Satin-faced cloths, broadcloths, ladies' cloth and melton are for general wear in coats. The lighter grades of cloth, such as nun's veiling, albatross, Henrietta and cashmere, are put in evening coats. White panne velvet and cloth appear in evening wraps, both in three-quarters and full length. Bell sleeves, lace collars and embroidered facings are varied in every possible manner. Kimona coats of white and various colors are numerous. They usually are appliqued or embroidered with handsome materials, are trimmed with fur and lace and generally are topped off with rows of handsome buttons. Coats with bolero jackets are worn, the latter being of handsome lace, fur or embroidered cloth or velvet. Pretty coats in pale biscuit cloths are embroidered around the edges in the same color in an odd way, the embroidery combined with a silk cord. A collar of velvet in the same tint, handsomely decorated with applique lace and embroidery, is the only ornamentation on some of these coats, with the exception of stitching and plain bands. Louis coats, some greatly modified, are not in such large numbers as early in the season. They usually are of velvet, corduroy or moire silk. Three-quarter coats having a skirt-like finish from the waist down and tight fitting all around are in handsome cloths, velvets and moire silk. Some are very plain, their finish consisting of a few rows of fine cording or of stitched bands of cloth or silk. Others have hip pockets or triple capes and revers, are single or double-breasted and are decorated with rows of handsome buttons. The semi-fitting coat is liked the best.

With so much to ponder, shopping for coats spells weariness. Perhaps the models shown here will assist the intending purchaser, though they constitute only a wee fraction of what is to be seen for the looking. The coat of the second picture was biscuit melton. Brown velvet banded with biscuit cloth and embroidered with silver gave the finish. First in the grouped coats is a Louis model, sketched in black moire, lace, rich red velvet and white embroidery trimming it handsomely. Gun metal gray cloth was the fabric of the next example. Fine black silk cording showed on revers and triple collar. Except for this triple collar, this coat was much like the next one in cut, but the latter was tan broadcloth, with narrow brown velvet for trimming. The concluding model is the most dressy of the lot, and was pale blue pastel cloth trimmed with gold embroidery in two widths. This is the only dip, and not a very deep one, that the artist makes into elaborate coats. Once that field is entered the shopper must work out her own problem; it were easier, could she do it at all, to make up a design out of her own head, then to select from the multitude to be seen.

New York, Dec. 6.

STYLISH STREET GET-UPS.

My Daemon.

If I could meet thee face to face,
If I could pierce the cloud that veils
Thy form in mystery, yet fails
To hide thy strange and wondrous grace,
I would not fear the secret place
Where like the moon that fades and pales
'Neath fleecy cloud that o'er her sails.
Thou show'st thy light, yet-hid'st thy face,
Yet even so I'll follow thee.
Though stumbling oft in twilight dim,
For in the garish light of day
Mine eyes grow blind, I cannot see
The vision beautiful of Him
To whom I live, to whom I pray.
But in the palace of the King,
If by God's grace I come therein,
Washed pure and white from earthly sin,
And kneeling at thy feet I bring
My gift of love, while angels sing,
Wilt lift the misty veil so sheen
And show to me thy face serene? —E. A.

CORONATION ROBES.

Life-Size Models Displayed at the Earl Marshal's Office.

London Daily Mail.

The minds of the court dressmakers and of peers and peeresses were yesterday set at rest regarding the numerous small variations which must be conscientiously observed in coronation robes.

At the Duke of Norfolk's house, in St. James's square, two life-sized models are displayed throughout the day for the inspection of persons interested. One showed the robe of a baron and the other that of a baroness, and these robes will be worn by each peer and peeress.

The dresses of the peeresses will in every case consist of a kirtle of beautiful crimson velvet, opening in front over a petticoat of white satin with corded tucks perpendicularly arranged, ending at about seven or eight inches from the hem, where they meet frills of white lace. The details of this petticoat may be slightly altered, but the color must be pure white.

The bodice is cut low, with a plastron of miniver brought right across the corsage, but becomingly narrowed into the waist. The sleeves—the most important details in the robe—reach to the elbow, where they are slashed up.

From the shoulders the train falls in wide sweeping folds to the ground, and is edged all round with pure white miniver, lined with white silk. The length varies with the rank of the wearer. The baroness is only permitted one yard, while the duchess will be allowed two yards, the length of the train being increased one-fourth yard for each step in rank.

With bodice, kirtle and train thus complete, no peeress need be afraid of presenting herself at the coronation ceremony. She need only add the cape of white miniver with its proper powderings of ermine or black fur, and the coronet with its regulation balls of strawberry leaves. The cape gives great dignity to the already beautiful robe. It is cut the width of the shoulders and falls to the waist, and is fastened at each side with knots and tassels of gold cord.

The coronets in every case will be of silver gilt, the rank being marked by depth of circlet, number of balls and number and arrangement of strawberry leaves.

The peers' robes of crimson velvet are worn over a sleeveless surcoat of the same material, which, in its turn, is worn over the uniform. The degrees of rank are marked in the rows of black powderings, in the width of the fur borders, in the form of the coronet, exactly as in the case of a peeress.

Aristocratic Names.

Boston Journal.

A studio building in West Fortieth street, New York, is occupied chiefly by women artists. A weary man crawled up to the top floor and lay down in the hall to go to sleep. There was feminine confusion, and a policeman was summoned. The wakened sleeper said that he was an artist. "At present I am temporarily embarrassed, but I am still a gentleman." His name—a beautiful one—was Philip Plantagenet.

This reminds me of the man who, brought before the magistrate, said his name was Harold Montressor. "Give me your real name," roared his honor. "Must I?" whispered the accused. "Well, if I must give it—Fitzgerald Fortescue."

Mr. Halstead's Audience.

Philadelphia Telegraph.

Murat Halstead is one of those old newspaper men who do not need a newspaper to find a great audience. He has reached a time of life when he enjoys his independence, his college of journalism, and in a general way "his fling," all the more from not carrying too much luggage in the shape of an established paper whose traditions and interests he must conserve. His last performance is a "Life of McKinley," sold by subscription, with a comfortable copyright per volume, on which the publishers are already settling with him for a sale of over half a million copies. The insatiate "copy producer" is already at work on another subscription book with a subject of similar attractiveness, for which the publishers predict a similar fortune.

FURNISHING A HOME

THREE SCHEMES FOR BEAUTIFYING HALLS AND STAIRWAYS.

The Pure Colonial, the French Gothic and Colonial Gothic, all Supply Charming Suggestions.

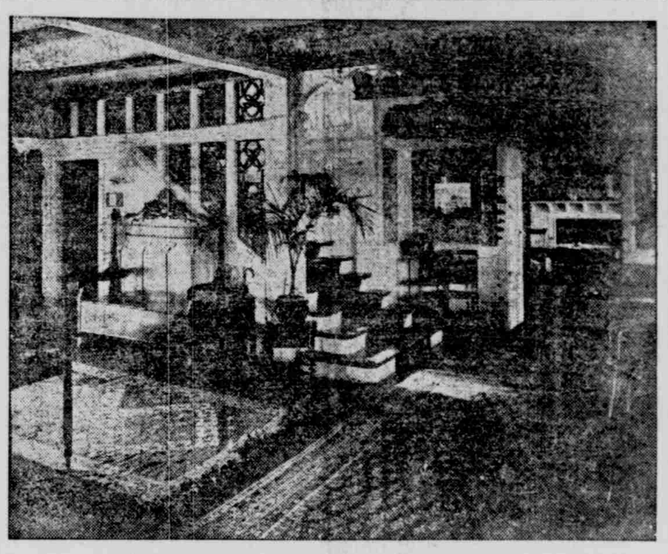
In the illustrations accompanying this article there are three types of halls, each of which is instinct with a beauty all its own. If a house in its construction is to "preserve the balance of power," so to speak, the hall must be the center from which other rooms radiate, it is therefore a most important factor in determining the character of the house. In the modern house it is no longer considered merely a corridor, or passageway into which other rooms open. When a man plans his house he first decides whether he wishes this part of the building to be a "reception hall," that is, a square room (small or large, as the case may be), partaking of the nature of both entrance way and living rooms, or a wide and stately apartment stretching the length of the house suggestive of baronial grandeur and to be decorated with corresponding magnificence.

Not infrequently in the last decade a narrow and bare-looking hall led to luxurious apartments, but a change of taste in this respect now leads a man to furnish his hall in such a way that the character of the rest of the house is easily guessed from its appearance.

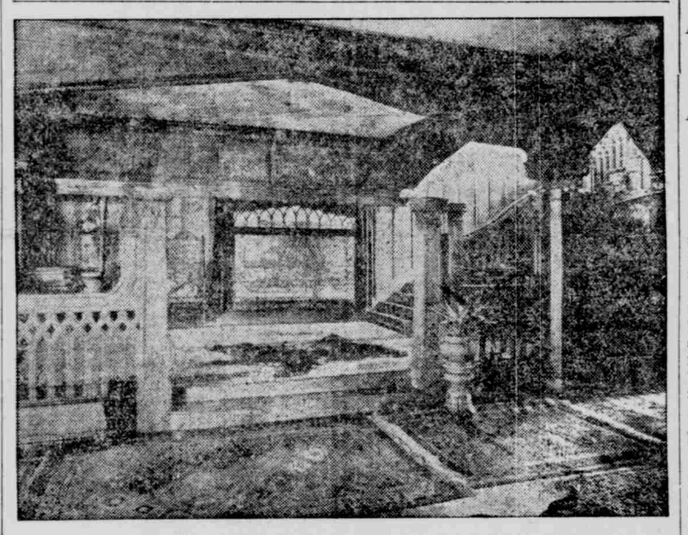
A DISCOURAGING HALL.

Mrs. D. St. J. writes me that she is living in a house which is not of modern construction. It has a long and narrow hall, the present appearance of which is hopelessly barren and uncheerful. She requests me to suggest some treatment in its coloring and furnishing which will make it attractive and inviting. She says: "I think it is most important that a hall should wear an inviting aspect, but I realize that mine repels rather than attracts the visitor, and I simply do not know what to do with this long and narrow passage, which runs through the center of my house."

In looking over the diagram she has inclosed I find that she can break the length of her hall midway by throwing an arch across the ceiling here. Beams forming a squared arch would be most effective. As the ceiling is high she can drop a grill panel of lattice work across the arch, thus filling in the top of it for a depth of two or three feet, and from the bottom of this panel she can hang her portieres. Now, instead of the long, unbroken stretch of dismal hallway which greeted the visitor's eye, there is the pretty effect of wooden lattice and the soft and harmonious coloring of drapery below. As for the color scheme, her first thought will be to choose something cheerful. Therefore I would suggest for walls and ceiling a warm, golden tan, in plain color. This can be carried out in a calcimine wash if the walls have not been papered before, otherwise an ingrain paper can be used, giving precisely the same effect.



A HALL THAT IS BOTH GOTHIC AND COLONIAL, SHOWING HOW MAHOGANY CAN BE EFFECTIVELY USED IN CONNECTION WITH WHITE WOODWORK.



A MAGNIFICENT HALL THAT IS FRENCH GOTHIC IN TREATMENT.

As the woodwork has been painted drab, I advise painting it black with "drop black." This gives a very soft glaze for finish. The beam of arch and the lattice work should be painted in the same way. Put oval knobs of brass and use brass hinges on your black doors. This attention to what may at first appear unessential detail will be found to bring about the result you are so anxious to attain. It gives the finish, the complete suggestion of a beautiful interior, which every woman desires her house to express. A pair of Bagdad curtains would fall beautifully from the black lattice against the tan-colored walls, the stripe of soft old blue showing up particularly well.

A narrow settle of Flemish oak against the wall should have a cushion seat of old blue velours, and a small black oak stand holding a palm should be placed just in front of the curtain drapery. As this hall is lighted entirely from the glass door in front it would be well to hang very thin amber-colored silk here, gathering it on to a slender rod at top and bottom, or a cafe au lait net which would admit all the light. A single chair of Flemish oak, rather heavily made, with a little carving, and a long and narrow mirror framed in the same wood and hung over the settle will furnish your little hall sufficiently.

Stain and polish the floor, using dark brown paint, and a coat of shellac or cover it smoothly with a fine white matting. A small rug of dull blue should in either case be laid in front of the settle and at the front door. A pair, or group of large photographs of Roman or Pompeiian ruins framed in black wood would look well hung opposite the mirror on your yellow walls. Your light fixture, or lamp, in here should be of wrought iron with a shade of ground glass. If you will have some large wooden pegs fixed at intervals beneath your mirror you will find them convenient for hanging hats on. When you have carried out my suggestions in every particular I think you will find that you have transformed your dismal little hall with its drab paint into a room of soft, delightful tones and refinement of effect. In publishing Mrs. St. J.'s difficulties and request for assistance, together with the full and careful directions I have given her, I feel sure that I am also helping many other women who have narrow and unattractive halls. If the color scheme I have given does open well into the other rooms of the house, other combinations, such as French gray walls with green hangings and cushions, may be used, though this is a much colder effect. White paint with walls of pastel blue and hangings of blue and white Japanese crepe is also a good scheme for a hall.

A HALL THAT IS GOTHIC AND COLONIAL.

Illustration No. 1 has in the lines of its stairway, its beamed ceiling and its white paint, a suggestion of the colonial style, while the grill work of dark wood and much of the architectural detail of the hall is gothic. The introduction of mahogany in the grill between the beams of white wood, and the white brackets supporting beams on the ceiling of mahogany, give a rich and unique effect that is thoroughly artistic. The harmony of line at once apparent in this picture is produced in part through the medium of the furniture. In the mahogany settle against the stairway the gothic lines are graceful and appropriate. The color scheme of this hall is a rich, dark blue, with touches of orange. The ceiling is orange colored plaster between the mahogany beams, the paper on the side walls has a ground work of blue with figures of orange touched with gold. The floor is mahogany finish, and is laid with the richest Turkish rugs. The palm pattern is dark blue, with orange and old pink in the figures, while the kizkillem has much blue and orange mingled in its design.

A PURELY COLONIAL HALL.

Illustration No. 2 is a very beautiful example of the purely colonial. In this room the woodwork is all painted the white of old ivory and has an "egg-shell" finish. The handrail of the stair alone is mahogany. The kalsomined walls are finished in rough plaster, and are a soft and rather delicate shade of yellow, the ceilings and walls are colored alike. As this house is in southern California, the floor is of Oregon pine, a wood much used there. This combination of hall and living room is one of the most charming rooms I have ever seen. It is forty feet long, and the wide and imposing stairway, with its fluted columns, is one of the most beautiful features of the room. As the walls are plain and rather pale in tint, the yellow flowered silk curtains at the numerous windows are most acceptable in here. A certain depth of tone and coloring is attained through the use of antique Bokhara rugs on the polished floor, their deep crimson tones and touches of ivory white showing up well at the two widely separated extremes of the room. The center is laid with rugs, in which old blue predominates, as the velvet carpet on the stair has a groundwork of blue. A note of green in the central rug is the excuse for a chair of green brocade in a peculiarly soft and delicious shade at the foot of the stairs, and the wicker chair near at hand has a cushion of green velour. Thus perfect discrimination and the medium of Oriental rugs brings all colors together in perfect harmony in this beautiful room.

A BEAUTIFUL EXAMPLE OF COLONIAL FINISH IN A CHARMING HALLWAY, THE WOODWORK BEING PAINTED, THE WHITE OF OLD IVORY.

A MAGNIFICENT HALL.

Illustration No. 3 is French gothic in detail and treatment. The ballustrade, which forms so effective and exquisite a feature of this hall, is carved in oak, as are the ballusters of the stairs. The immense picture window, which faces the front door, gives a view of huge palms and a fascinating tropical growth outside (for this house, too, is in southern California.) The drapery at this window, of silk velours in a cool gray green, is dignified and appropriate in its straight folds falling just to the sill. The ceilings are charmingly frescoed, and the color note is sounded in the rich Oriental rugs that cover the highly polished oaken floors. Superb bearskins are also on the floor, and two or three large armchairs of old Spanish leather work are the only furniture. The woman who designed and furnished this house, and whose home it is, has too much discrimination to break the imposing effect of the carvings with much furniture or to destroy the rich and quiet scheme of her architectural design with a jumble of bric-à-brac. Palms and a few foliage plants do away with all suggestion of bareness, and the rugs, frescoing and carvings do the rest. This is a point here that I would like to emphasize in the furnishing of halls: There should be furniture enough to render them inviting and cheerful, just enough and no more. These pieces should be of a heavier character than is found in other parts of the house, and should not be ornate in design. Subdued, yet rich, tones should be used in the colorings, and the idea conveyed by a hall should be that while rich and satisfying in itself it yet leads to other and more fully furnished apartments, unless, indeed, it be what is commonly called a reception hall. In this case small tables, books and rocking chairs are not out of place.

KATE GREENLEAF LOCKE.

[Copyright, 1901.]

OF INTEREST TO WOMEN

A WOMAN'S CLUB WHICH WANTED TO ENGAGE IN A HUMANE WORK.

A Common Mistake in Making Christmas Gifts—About Furniture—The Unwise Mothers.

Turley, the scene of "Captain Bluitt," the new novel by Charles Heber Clark ("Max Adeler"), had a woman's club. Here is a record of some of the "proceedings:"

In the absence of any important regular business the president thought she might be permitted to direct the attention of the society to a communication received by her yesterday from the secretary of the Woman's Department of the Association for the Prohibition of Unkind Treatment of Brute Beasts, in the city of X. If no objection should be made, the secretary would proceed to read this letter.

The secretary then presented the letter, which asked, first, that the Turley General Culture Society would take up and consider the question whether the growing employment of incubators with steam-heat for the hatching of chickens might not properly excite the vigorous opposition of persons who desired to prevent unkind treatment of animals, and to secure for them uniform tenderness of treatment. The practice of removing eggs from the nest, and from the natural processes of incubation supplied by the hen, the producer of the eggs, is becoming more and more common; and while the society forwarding the communication did not desire to encourage that excess of zeal which would pursue trifling causes of complaint, the feeling among the members is that as the number of domestic fowls is very large and their feelings presumably are not so wanting in sensitiveness as to warrant complete disregard of them, there is at least reason for discussion of the matter by humane persons whose minds revolt at any act of unkindness towards these helpless friends of man.

Interrupting the reading of the letter, Puella Bluitt said she could hardly regard this matter as having any considerable claim upon the attention of a society devoted to general culture. She would not willingly wound the humblest creature or sanction anything likely to inflict the smallest pain; but she asserted with the confidence of prolonged experience in the raising and care of poultry that the domestic hen cared little whether certain eggs were committed to her functions or not. Few animals have less sentiment than hens. She had known hens to sit for weeks upon porcelain eggs and even portions of brick, and so far as could be perceived with perfect indifference to the result.

"But how do you know how the hen in inner consciousness may have felt?" asked Florabella Burns.

Puella Bluitt retorted that while the study of the inner consciousness of hens had never largely engaged her attention, she felt sure that such consciousness could never be sufficiently vivid as to produce genuine suffering. Possibly the hen, under such conditions, might have yearnings—undefined yearnings—after something it knew not what; but in her view the worst feeling that could be experienced would be only a vague kind of disappointment, and it really seemed to her that a society for general culture would be going very far out of its way to devote much time and intellectual energy to an attempt to measure and to sympathize with the possible chagrin of a hen.

Florabella Burns was about to take the floor when the secretary interposed with the remark that she had not yet read the last sentence of the letter. This gave the reason why the society in the city had taken up the matter. The feelings of the adult hen had no consideration. The proposition of the society was based wholly upon solicitude for the chickens yet unborn.

"Why," asked Florabella Burns, "should there be any more solicitude for a little chicken hatched by an incubator than for a little chicken hatched by a hen?"

"The correspondent society," said the secretary, "has been deeply touched by the indisputable circumstance that the little chickens hatched in the incubator can never know a mother's love."

Murmurs of sympathy were heard all around the room.

The Art of Giving.

Grace Ellery Channing, in the Criterion.

One of the stupidest mistakes in life is that of supposing what we call the "necessities of life" are the only necessary things. Because a family is scant of food or warmth it does not always follow that a blanket, a basket of coal, or even a turkey, will warm or feed them more than lace curtains, a fancy lamp and a box of Huyler's. I have known at least one case where an opal ring effected what a ton of coal could not, and many and many a young girl would be warmer in a pretty new cotton shirtwaist than in a mountain of heavy underwear. A trim pair of shoes will comfort young feet better than warm socks, and a theater ticket or a bicycle is sometimes a better financial lift than a receipted rent bill.

Food, fuel, shelter, blankets, coal and clothing of the strictly necessary type, the great majority of mankind must arrive at, do arrive at, by one means or another. But boys and girls, men and women all about us suffer and starve for the theater ticket, the book, the bicycle, the bit of finery, at which they can never arrive unaided, but the possession of which makes easy and possible the struggle for all the rest.

That "improvidence of the poor," of which we talk so lightly, is nature's merciful provision for the sanity of the poor, too often. It is not always the act which looks so wise that has most of wisdom in it. Particularly in the young this healthy craving for the beautiful cries out; and if one never has what one craves, it gets to hold a disproportionate value. The child who is never allowed a ribbon makes herself ridiculous as a woman by her love of ribbons, and the young girl, or boy, forever crossed in longing for some bit of brightness, will almost surely pay too dear for it some day. Not always have these passionately-desiring young things the right to gratify a craving, however innocent in itself, but at Christmas and on all the tender anniversaries of the year people may give, and people may receive, the ribbons and trinkets of life, which shall decorate its dreariness and beautify its barrenness for another twelvemonth. How fine an art it comes to be, this art of giving!

It follows that one of its fundamental rules should be: To those who lack necessities give luxuries.

A second reason for this is, it can never then mean charity, but always brotherhood. It is a form of giving which humiliates neither giver nor recipient.

It carries with it as a corollary: To those who have all the luxuries of life give the only luxury remaining, something simple.

Furniture for Use.

New York Commercial Advertiser.

In choosing furniture one should choose the same discretion as in picking out friends, says an artist in arts and crafts. Select each piece with an eye single to the purpose for which it is to be used. Let each piece be of honest workmanship, showing the grain and character of the wood from which it is made, no veneer, and above all let it be in good taste with the surroundings. Throw aside the spindle-leg chair, which makes the cold shivers run down your back when your fat friend sits down in it, replacing it with the more hospitable, generous, stanch, wide-armed chair that invites him to stop and linger, for of course it is not expected that you will offer one a chair whom you do not wish would stay.

As a foundation principle it would be well to have nothing in your house that is not either useful or ornamental. This is the secret of the Japanese simplicity that so captivates the foreigner. Richness in furniture or any other material does not consist of overloading in ornament or glaring color. It is rather the perfect union of that which is useful with that which may please the eye and often—in fact we might say always—is a pleasure both to the maker and the owner. This is the reason why the artist so admires that which has been preserved from the middle ages, for it made no difference for whom designed, the rich or the poor, all bore that thoroughness of construction and delicacy of thought that came from the development of the people in art tastes adapted to their wants, each according to his station in life. For one who lives quietly need only look to his own and his family's comfort, while one who by his wealth, political or other attainments may feel that he must live in a more lavish way, giving entertainments galore, all of which he may be able to well afford, can surround himself with many of the things that please the eye alone, and while they are a source of great pleasure they are not necessities.

Mothers "Show Off" Their Children.

Woman's Home Companion.

Some very well-meaning mothers are so oblivious of the sensitiveness of a child that they will speak of his faults in his presence, and ask advice about the best way to control him, in the same cool manner that they allude to his attacks of croup and discuss remedies. But any one who has the insight to read what is passing in the mind of a little one thus obliged to sit still under the torment would be both pitiful and indignant at the situation.

Of all things let us avoid exploiting our children, either in the way of exhibiting their perfections or their weaknesses. A certain loyalty is due the child from the parent. If the little one shows himself just as he is to the close confident of all his moods it is a betrayal of his trust for the mother to repeat his confessions or describe to others what she has learned about him. Ah, that all mothers would cultivate in themselves the steady self-poise and firm will which would enable them to pursue the even tenor of their way with their families heedless of what other people say or want! A mother needs some of Nature's grand indifference. Nothing does it matter to Nature that people slander and defame her, murmur about her changeableness and decry her ways. They may find fault or praise; that which is right is done, and the day comes when the critic's cry is hushed.

About Boiling Water.

Ladies' Home Journal.

It may seem presumptuous to suggest that few people know how to boil water, but such is the case. The boiling point under ordinary atmospheric pressure (sea level) is 212 degrees Fahrenheit. This point changes according to the altitude. When bubbles form on the bottom of the kettle, come clear to the surface and rupture quietly without making an ebullition we have simmering. At this point the thermometer should register 180 degrees Fahrenheit, and it is at this temperature that we cook meats and make soups. When the bubbles begin to form on the sides and surface of the vessel and come toward the top of the water there is a motion in the water, but it has not really reached the boiling point. It is only when the thermometer reaches 212 degrees Fahrenheit and the water is in rapid motion that it can be said to boil; and the atmospheric gases still continue to be given off with the steam for a considerable time after the water has commenced to boil rapidly; in fact it is difficult to determine when the last traces have been expelled. It is safe to suppose, however, that ten minutes' boiling will free the water from its gases, make it tasteless and render it unfit for the making of tea, coffee or other light infusions of delicate materials.

Quite a Shock.

New York Evening Sun.

Helen Hay's poem in the last Harper's is a pretty piece of melancholy with its "dead loves" and "ashes of other years" and "lost memories" and "buried hopes" and the rest, but it was something of a shock to have the author, right upon the heels of it, announce her engagement.