SET OF SILVER FOX FURS.

WHERE TO GO TO-DAY.

"At home" of the Monte Relief Society, at Terrace Garden Assembly Rooms, Fifty-eighth-st., between Lexington and Third aves., 8:30 p. m.

Concert of historical Hungarian music preceding the Hungarian Peasants' ball, at Madison Square Garden.

Lecture under the auspices of the American Church Bible Institute, in the Church of the Atonement, Seventeenth-st., near Fifth-ave., Brooklyn, 8 p. m.

Christmas services of the Chinese Sabbath School of the Fifth Avenue Presbyterian Church, at No. 7 West Fifty-fifth-st., 7:45 p. m.

SOME WAYS OF THE WORLD

ONE METHOD OF MAKING A DECIDED IMPRESSION IN SOCIETY.

THE FASCINATION THAT SOCIAL SUCCESS HAS FOR SOME OF THE CLEVEREST PEOPLE—WORKING TO OBTAIN IT.

Red seems to possess a certain attraction for animals. A bull's attention, as every one knows, is at once drawn to a bit of scarlet, and it is only after his curiosity has been aroused that his belligerent disposition causes him to attack the wearer. As far as the color goes, however, he has an admiration for it.

Birds also are attracted by red, and monkeys decidedly prefer it to any other tint. This liking for a color which some author has said is like the sound of a trumpet is not by any means confined to animals. Men always like red, or, at least, are attracted by it.

"I have often noticed," said a society man recently, "that a girl in red (always providing that she is fairly popular) is more taken out in a cotillion than those who are dressed in white, the explanation probably being that on getting up suddenly a man is always more or less in doubt as to whom he shall select, and the bright color attracts his eye."

In regard to this involuntary attraction toward a bright or an unusual object, it is said that women do not half realize what an aid anything of the kind may be made in alluring partners. A clever widow who had made up her mind to have a season in London cudgelled her brain as to what she should do to avoid being "lost in a crowd," as the saying is.

"I am fairly well off," she argued to herself, "but I am not rich enough to make any stir. I am not bad looking, but am no beauty. I talk well and dress well, but so do nine-tenths of the women who go out. It is obvious, therefore, that unless I do something to make myself different from the others I will make no impression whatever."

After much agitation on the subject she decided that she would attract attention by her jewels. "Conspicuous gowns would be in bad taste," she argued, "but jewels, if they are good, can be worn in any combination." So, after many consultations with a famous Parisian lapidist and jeweller, a wonderful necklace was evolved, for which she used a number of her more conventional ornaments, at the same time adding a few unique stones.

Her first appearance in London after her presentation was at a smart ball given by the Duchess of ——, to which she wore the strange but magnificent arrangement of jewels. As she had foreseen, the necklace attracted attention at once. Women as well as men contrived opportunities for a nearer view. Her introductions were numerous, and as she herself was most unexceptionable in every way and at the same time pretty and interesting, those who came out of curiosity remained for pleasure. Her campaign was won, for, as every one knows, a successful "first night" is more than half the battle. It goes without saying that as a wise woman she wore the famous necklace very rarely, but it is her mascot, she says, and whenever she finds that attention is lagging she has only to put it on and she renews her triumph.

This is her story, at all events, but perhaps those who are sceptical about the efficacy of her methods may find an explanation in the fact that she is really a charming woman, despite her distrust of her own unaided charms.

PRETTY COTILLON FAVORS.

German favors made of tissue paper are exceedingly pretty and effective, and may easily be made at home. A candle shade shaped like the old fashioned poke bonnet can be cut out of stiff paper and covered with figured tissue crêpe, finished with a ruffle of a plain color, which also forms the bow at the back. A long wand covered with gilt paper and having a bunch of tissue paper roses at one end, tied up with a bow of real or tissue paper ribbon, is a popular favor. A paper muff may be made of ornamental crêpe, lined with plain paper to match, between which and the outside is a layer of scented cotton batting. The crêpe is brought together at the top with real ribbon, tied in a pretty bow.

SOCIAL BAROMETERS.

There are certain people who might be classified under the head of social barometers, for the manner in which they behave to their acquaintances might almost be taken as an infallible test of the latter's position in society.

"I saw Mrs. Weathercock to-day," laughed one of her quondam friends, whose reverses of fortune had compelled her to live out of the "madding crowd" for a few years, but to whom the returning tide of prosperity in the country had brought better fortune. "She actually stopped and spoke to me in the most cordial and friendly manner. I told Jack on my return home that we might now consider ourselves really rehabilitated."

In all probability Mrs. Weathercock herself is quite unconscious of this phase of her character. She turns as naturally toward affluence and social position as the sunflower does to the sun, and unless the other human motes catch the reflection of the golden light they are simply invisible to her—they do not exist. It is not only women, however, who show the way the wind of fortune is blowing. Men are quite as sensitive, if not more so, to its changes. Only notice at a ball how they crowd around a successful debutante and ignore old friends among the young women who are not so fortunate.

"Well, was our Minnie a success?" asked her aunt, the day after the aforementioned young person had attended her first ball.

"When I tell you that 'Jim' Robinson actually invited her to dance twice, you may put her down as a pronounced belle," answered her elder sister rather tartly. "Unless she was an assured success he never would have gone near her. We have asked him to dinner half a dozen times, but he never troubled himself about me. When he saw Minnie going down to supper with 'Bobby' Smart he became decidedly friendly, and when he realized that she was dancing the cotillion with Harry Midas he was positively assiduous in his attentions."

HOW TO GET INTO SOCIETY.

How to get into society is a problem that is seriously considered by many men and women—so seriously, and by such really clever people, that one often wonders why such a shallow ambition should obtain so much ascendency over exceptionally intelligent minds. Selfmade men in later life are often as eager as any socially ambitious woman to obtain access into the charmed circle, considering that such recognition is the necessary apex or crowning success of their career. They are willing to take any amount of trouble and to go to any expense to attain the desired object.

But how to go about it—that is the question that is difficult to solve. To be rich is not enough, despite the general opinion to the contrary; many a wealthy family has tried to obtain an entrée to exclusive circles and failed. There must be some opening found wherein the wedge may be inserted and afterward judiciously pushed. Generally this is effected by some intermediate acquaintance, who is one of those useful mediums that help to hold society together as an organization, who is popular with the powers that be, and who reaps certain benefits from the introduction of the newcomers, indirectly if not directly.

It is a great mistake for the newly rich to plunge at once into extensive entertaining. The entrance should be gradual. Small parties on yachts, on private cars, house parties in the country, etc., are much more efficacious to begin with. A crowd should always be avoided, first and last. Of course, it goes without saying that it is necessary that old friends should be dropped in the aspirant's onward progress. It is quite impossible to have "detrimentals" at one's dinners and other entertainments, and the sooner this unpleasant part of the business is over the better. If, however, people are desirous of entering "high society," there will be no difficulty if they have money, a certain amount of tact and patience, a friend at court and no feelings to speak of.

ODD SHAPES FOR JEWELRY.

MANY OF THE NEW DESIGNS TAKE ANIMAL FORMS.

NONE MORE GRACEFUL OR EXQUISITE IN COLOR THAN THE INSECTS STUDDED WITH DIAMONDS, EMERALDS AND PEARLS.

Among the novelties in jewelry which are shown this season are many that are designed from natural objects. Of these none are so graceful in form and exquisite in color and design as the insect. The dragon fly is especially popular. A large one, three inches in length, is composed of diamonds and emeralds. The long body consists of thirteen diamonds of goodly size, growing smaller toward the end. The wings are made of incrusted diamonds and the eyes are emeralds. Another of the same kind has a body of opal, wings of red enamel and the head is a large diamond. The body of another dragon fly is made of emeralds, and the wings and head are diamonds.

A beetle, an inch and a half in length, which resembles a cockroach in size and shape, is composed of incrusted diamonds with triangular sections at end and sides of incrusted emeralds. The slightly spread wings of another beetle are of red enamel dotted with black, and the body showing between them is of incrusted diamonds. The head is a diamond. The body of another beetle is made of a large flat pearl; the head is of diamonds and the eyes are rubies. Butterflies are made of diamonds, enamel and all manner of gems. A butterfly of incrusted diamonds had wing markings of emeralds; another is of filigree gold, the edges of the wings are outlined by diamonds, and the head is a diamond, with antennæ of gold. One butterfly has its wings so folded as to show a large part of the under one. This is composed entirely of incrusted diamonds. Butterflies of enamel are frequently so exquisitely colored as to imitate to a nicety the "airy fairy" reality. Bumblebees are made in black, set with diamonds, and in a variety of stones. The common house fly, which usually in jewelry reproductions rivals in size the horse fly, appears in pearls and diamonds.

Besides the insects, there are serpents, lizards, turtles, fish, birds and four footed animals of many kinds. A greyhound on the run and a hare, also trying to escape, are made of diamonds, and have rubies for eyes. There are gold cats, dogs, pigs, elephants, lions, monkeys, hens, partridges, pheasants, grouse, wild duck, snipe, woodcock and gamecock. A pretty scarfpin consists of a pearl cane with a gold head, and a diamond fox head mounted on the centre of the stick. A "lucky charm" is made of three tiny gold chains pendent from a ring. Hanging from the chains are a pig, a leaf of shamrock and a toadstool. The pig is made of diamonds, and the toadstool and leaf of enamel, studded with small diamonds.

PRESS WOMEN'S SOCIAL.

AN AFTERNOON DEVOTED TO ART AND MUSIC.

MISS BRETON, MRS. SETON-THOMPSON, CLEMENT SCOTT, VOLNEY STREAMER AND HOBART SMOCK ON THE PROGRAMME.

The Woman's Press Club gave an afternoon tea yesterday in the clubroom, Chapter Room, Carnegie Hall. The programme began at 2:30 o'clock with a paper entitled "First Words," by Mrs. Izora Chandler, chairman of the Committee on Art.

E. J. Wessels, Editor of "The Great Round World," followed with an interesting talk on "Pictures and the Press," and Miss Elizabeth Breton spoke on "Color in Its Relation to Life."

Mme. Evans von Klenner, chairman of the Entertainment Committee, introduced Hans Kronold, solo 'cellist, of all Angels' Church, who played the "Prize Song" by Wagner. He was accompanied by Clarence E. Reynolds.

Mrs. Gallatin Seton-Thompson discussed "Woman's Possibilities in Artistic Bookmaking," and "The Art of Writing a Short Story" was considered by William Wallace Whitelock, Ph. D.

Readings were given by Volney Streamer. Mrs. Miriam Mason Greeley, a prominent member of the National Society of New-England Women, gave an able paper on "Woman in Art." Delightful musical numbers were contributed by Hobart Smock, the solo tenor of All Angels' Church. Clement Scott gave an address on "Art and the Drama," after which came the social, when tea was served.

The annual Valentine Festival of the Woman's Press Club will this year take the form of a Press reception, to be given in honor of Mrs. J. C. Croly.

Mrs. J. C. Croly recently passed her seventieth birthday, and the event has been marked by many luncheons and entertainments given in her honor. She first became known under the nom de plume of "Jennie June," and it is said that she adopted that name as the result of a casual remark in a letter in which a friend of the family alluded to her, when she was but twelve years of age, as "the Juniest little girl I ever knew."

The pretty compliment impressed her so deeply that when in after years she entered upon literary work "Jennie June" was the cognomen she desired to be known by.

MISS DYAS AT HOME.

HER SPECIAL FAD IS TO COLLECT SOUVENIR PHOTOGRAPHS.

SOME MOORISH AND OLD DUTCH POTTERY THAT ARE OBLIGED TO DIVIDE HONORS WITH THE PICTURES AND PIANO.

Miss Cornelia Dyas, who has become known as a pianist and is an important factor in the circle of New-York society, has an interesting collection of souvenir photographs, some of which would arouse great envy in the heart of the average matinee girl.

That of Paderewski, for instance, bears a friendly and complimentary inscription written by his own hand.

A notable group in frames consists of her teachers. One is her first instructor in New-York, Edmund Neupert, the intimate friend of Grieg; the second is her teacher in Berlin, Heinrich Ehrlich; the third, Rafael Joseffy, with whom she studied in New-York after her return from Germany.

By himself is her latest teacher, E. A. MacDowell. A prominent place is given to Miss Dyas's sister, who shares her musical talent and is studying in Brussels with Ysaye, the violinist, who regards her as his most brilliant pupil.

Several photographs of Modjeska bear her autograph in affectionate inscriptions, and the cheery visage of Count Bozenta beams above a request for the recipient's eternal remembrance.

Calvé, Dvorak, Rosenthal, Seidl and Maud Powell are a few of the other celebrities brought by a happy fortune within the pianist's list of friends.

An odd little souvenir is a luncheon card framed and tied with red and yellow ribbons that commemorates Calvé's first appearance as Carmen in this country. The luncheon was given for her to celebrate her great success. Just beside this is a large photograph of the sculptured head of Paderewski.

Some pieces of Moorish and old Dutch pottery and a photograph of one of Arthur Davies's idealistic paintings sent Miss Dyas by the artist show that she has room in her heart for all the arts. One of her most treasured photographs is that of a beautiful Llewellyn setter that is "the very sweetest creature on earth," according to its mistress, who is regretfully parted from him by the exigencies of an artistic career.

Miss Dyas has just finished a successful course of chamber concerts in the Waldorf-Astoria, and leaves New-York soon to fulfil engagements to give similar series of concerts in a number of Western cities.

CORNELIA DYAS.
In concert gown of white satin and point lace.

MISS DYAS AT WORK.

EDUCATIONAL METHODS.

ENGLISH CRITICISMS THAT MAY APPLY TO SOME AMERICAN SCHOOLS.

THE EXALTATION OF THE TRIVIAL AND REMOTE, INSTEAD OF THE NEAR AND PRACTICAL—STUDIES TO DEVELOP CHARACTER.

"The vexed subject of education is continually cropping up; but, in spite of the general dissatisfaction of parents concerning the progress of their children, no improvement takes place," says "The London Gentlewoman." "Quantities of people who have paid liberal school fees for the tuition of their olive branches are suffering acute disappointment to find that the young people, when they return home, are absolutely devoid of any practical knowledge tending to their advancement in life. Many of them are restored to their homes as industrious prigs or amiable popinjays, and sometimes, worse still, as gawky clowns, with stray smatterings of useless information at their fingers' ends, which smatterings entirely wear off in the course of a two months' holiday. As a great deal of public money goes into the schoolmasters' hands, it seems desirable to examine into the cause of this unsatisfactory state of things.

"In the first place, taking history as an example, we begin with it entirely at the wrong end. Our young are taken back to remote ages and come home for the holidays to tell of a certain king who burned cakes; of another who had a prodigious appetite for lampreys; some one else who was drowned in a butt of Malmsey wine, and a variety of other trivial incidents of no consequence at all. It is astonishing how difficult it is to find any young person who is fairly well acquainted with the historical events of even the last thirty years. Tuition of history, if begun in the way suggested, would lead to a study of Continental contemporaneous history, a thing that is almost ignored. Yet by this study geography would be more effectually acquired than by the absurd practice of stringing together a list of names and passing from one country to another only when such string of names is learned by rote.

"In regard to languages we again go the wrong way to work. As the child learns to talk before it can read, so should the youth learn the use of his tongue in a foreign language before he takes to the grammar. If he can acquire both at the same time well and good, but many are the travellers who could sooner read a page of Schiller or Dante to a German or Italian railway porter than ask for their baggage in the native tongue of the respective officials. How comes it that the plain conversational books which are bought by the gross on our Continental travels and there studied in haste and despair do not find their way into our schools? Surely it would be well to acquire the art of demanding the necessaries of life in a foreign tongue before rushing into the intricacies of grammar. Grammar itself becomes so much more simple when the student has a small stock of practical knowledge wherewith to prove the rules.

"The real fact is that our children are taught from the outset as though they were machines rather than intelligent beings born of intelligent beings. The education that suited the requirements of the Dark Ages is not the education which is necessary to the child of cultivated parents. The practical and immediately in the way of knowledge are what the child of to-day requires.

"Again, in regard to holidays we are entirely at fault. Eight weeks at a time of idleness in a young life serves almost entirely to sweep away the erudition gained from the fossilized system of history and language teaching to which we have referred. Were the youngsters grounded in the events of the day instead of the anecdotal trivialities of remote years, they could daily follow the course of history in the journals, and become at least intelligent companions to their parents. Though it would be unreasonable to expect tutors and governesses to give exclusive attention to any particular child, it would be a step onward if these instructors of youth would condescend to study in a small degree the individual character of their charges.

"Some children who will learn almost anything by word of mouth will become lazy in dealing with books, while others, of different temperament, require to plod out their subjects for themselves. All grown people will recognize these differences of temperament, which often continue into middle life, and many will be found to agree with the suggestion that smaller classes to suit the character and qualifications of students might be organized as an addition to the mechanical classes which, of necessity, must form the basis of school routine.

"In fact, what is really needed is education which will develop character, not education like the present, which serves to stunt it, and also some improvement on the cramming process which causes the young idea to shoot merely in the direction of prizes. As a notable speaker the other day remarked, "The sooner we learn to work for work's sake the better," and the sooner we master the fact in modern philosophy that the best work, like virtue, must be its own reward, the more contented and successful we shall be."

MOTHERS APPROVE MR. KELLER'S PLAN.

Mothers everywhere are signifying their approval of the plan advanced by John W. Keller, Commissioner of Charities, whereby the separation of children from contact with the adults arraigned for various causes may be effected. Under present conditions children, when arraigned for any cause in a district court, cannot be kept apart from adult criminals or paupers, and the association, however brief, is detrimental to the children. They are kept in a special room until their cases are reached, but what Mr. Keller urges is the establishment of a court to be devoted exclusively to the consideration of cases of children, with the appointment of a special magistrate to dispose of such cases. Commissioner Keller hopes that this court will be created by special act of the Legislature.

HONEY AN EXCELLENT FOOD.

Scientific men say that honey is a much more healthful sweet than sugar, and has many valuable properties. It is nutritive, and when used freely with bread makes an excellent food for children. It is laxative, and may be used advantageously in place of medicine by persons of sedentary lives. Being also the daintiest and most delicious of sweets—an extract of blossoms—it is hardly possible to eat it to an injurious extent. It needs no digestion, as sugar does, and even acts as a digestive aid.

HYGIENIC BATHING.

An authority on hygiene says that systematic use of salt baths will prevent one from taking cold, and avert chapping and roughness of the skin. A handful of common coarse salt dissolved in a basinful of water as cold as one's vitality permits is sufficient for a sponge bath over the entire body. No soap should be used in this bath. It is better to use cold water for the face and neck, adding a little hot for the remainder of the sponging, if desired.

NATIONAL EMBLEMS.

THE ROSE, THE THISTLE, THE SHAMROCK AND THE MAPLE LEAF.

LEGENDS OF THE FAMOUS FLORAL EMBLEMS OF NEAR AND DISTANT LANDS, FROM CANADA TO EGYPT.

"The national emblems of the different countries were chosen on account of some tradition or legend dear to the hearts of the people, notably so in the case of England, Ireland, Scotland and Wales," says a writer in "The Ladies' Home Journal."

"The rose, the emblem of England, was adopted in the fifteenth century. After the completion of the 'Wars of the Roses' and the union of the houses of Lancaster and York by the marriage of Henry VII and Elizabeth of York, it is stated, a rose tree growing in the grounds of a certain monastery in Wiltshire, England, which had previously produced roses both red and white, began to bear roses whose petals were variegated red and white, which variety has since been called the 'York and Lancaster' rose.

"Of several legends regarding the love of the Scotch people for the thistle the following is the most interesting: The Danes are said to have been creeping silently one night toward the Scotch camp, notwithstanding the fact that an attack at midnight upon an enemy was considered as a most dishonorable act, when one of the soldiers set his bare feet upon a thistle. Forgetting himself, he uttered a loud cry, which roused the Scotch sleepers, who immediately fell upon their enemies, routing them completely.

"The small three leaved clover, or shamrock, was, it is alleged, made use of by Saint Patrick, Ireland's patron saint, to illustrate the mystery of the Trinity, and thus became the symbol of the Irish people.

"There is an ecclesiastical tradition concerning the choice of the leek by the Welsh, to the effect that when the Britons were under the command of King Cadwalader Saint David commanded that each soldier should have a leek in his bonnet. As they defeated the Saxons upon that day they have adopted the habit of wearing the leek on the recurrence of the anniversary of the conflict.

"As the Greeks were fabled to have originated in Ionia, it seems appropriate that the violet (Greek Ion), which was thought by them to be a talisman against evil, should be selected as their distinctive flower. Modern Greece has no emblematic flower. The olive figured largely in the celebrations of the ancient Greeks, while to-day victors in the Olympian games are crowned with wreaths of laurel.

NO FLORAL EMBLEM.

"Italy has adopted no floral emblem, although the love of the people for Queen Margherita has made the flower of that name a general favorite with the Italians.

"Neither Germany nor Prussia claims any flower as an emblem. The oak tree is the favorite tree of Germany, as it is thought to symbolize the strong, rugged German character. Wilhelm I was particularly fond of the blue cornflower, which has made it popular with the German people.

"It has been said that the edelweiss is the distinctive flower of Switzerland, but as it is found in other localities it can hardly lay claim to that title. The Alpine rose, although not found at so high an altitude, is, on the contrary, distinctively Swiss.

"The fleur-de-lis, or iris, is the heraldic device of the Bourbons and of France, and can be traced as far back as the twelfth century. The pomegranate appears on the national escutcheon of Spain. The lotus of the Nile, which appears in Egyptian hieroglyphics, is the emblem of that country. The maple leaf is the emblem of Canada."

COLORS THAT HARMONIZE.

AN "EXPERT" LIST OF SHADES WORTH KEEPING ON HAND.

SPECIAL TINTS THAT SHOULD BE PLACED WITH PARTICULAR KINDS OF WOODWORK—THE BEST WALL DECORATIONS.

In newly papering rooms it is not always easy to select the colorings that would harmonize best with the woodwork already in possession, and the services of a skilled interior decorator are somewhat expensive. A recent number of "The Upholsterer" contains an "expert" list of harmonies that is worth keeping.

Antique oak woodwork may have olive green walls, gold predominating in the frieze, ceiling in vellum, the upholsterings of a pronounced red, with bronze prevailing in the draperies.

Antique oak woodwork may have bottle green walls, accompanied by a frieze with Indian red prevailing, deep sienna cornice, ecru ceiling with upholsterings brown and Indian red, and sharp Indian red draperies.

Black walnut woodwork may have sage green walls, golden frieze, ochre cornice with the paler shade in the ceiling, sage green and brown upholsterings and red and bronze drapery.

Yellowish brown woodwork may have dull olive or deep olive walls, with a prevailing yellow accompaniment, Indian yellow frieze, olive cornice, yellowish olive ceiling, Indian yellow and red upholsterings, and vivid Indian red and deep yellow draperies.

Antique oak woodwork may have bottle green walls, accompanied by a maroon frieze, a leather-colored cornice, deep ecru ceiling, with upholsterings of bottle green and maroon, and draperies on the orange order.

White enamel woodwork may have sea green walls, with old gold frieze, old rose and sea green cornice, pale sea green ceiling, with upholsterings of gray and rose, and draperies of quiet gray.

Ash woodwork may have dull sage green walls, with a frieze of sage and ochre, with the cornice of ochre, the ceiling of buff, the upholsterings of dull green picked out with red, and the draperies of ash picked out with dull sage and red.

Pale green woodwork may have deep green walls, a greenish gray with silver on the frieze, a cornice of gray and silver, and the ceiling of the same. The upholsterings should have similar colors, relieved by old rose, and the draperies should be of gray.

Old oak woodwork may have old red walls, with tones of old red tapestries on the frieze, the cornice of old oak, the ceiling of gray olive, the upholsterings of old blue and old reds, and the draperies of antique gold.

Mahogany woodwork may have self tones of old gold and yellow walls, with a similar frieze, a pale old red cornice, a citron yellow ceiling, with the upholsterings of warm olive green, and the draperies of a deep wall color.

Hazelwood woodwork may have warm old gold walls, with a frieze of quiet drab and buff, a cornice of very slight warm drab and old gold, a light drab and gold ceiling, with cardinal red, old gold and drab upholsterings, and draperies of old gold and cream.

Deep red woodwork may have old gold walls with a deep red frieze, a cornice of old gold, deep red and gold, the ceiling of ecru and gold, with upholsterings of olive, old gold and a little deep red, and the draperies of olive or deep red.

Bronze woodwork may have old gold walls, with a citron frieze, a light gold, citron, and old gold cornice, a light gold ceiling, the upholsterings being of old gold, red and citron, and the draperies of Empire blue.

Holly green woodwork may have robin's egg blue walls with a frieze of deep robin's egg blue, a cornice of greens and yellows, a light green gray and silver ceiling, gray robin's egg blue and silver go into the upholsterings and the draperies should be of pale blue and cream.

Cream woodwork may have a soft, warm blue wall, with a frieze of ivory tones, with blue tracery, cornice the same tones as the frieze, ceiling of ivory pink, and the upholsterings and draperies of muddy amber.

Green gray woodwork may have medium robin's egg blue walls with a frieze of deeper blue, a cornice of bluish green, grays and silver, a ceiling of light bluish and green gray, and the upholsterings and draperies of citron yellow.

Old oak woodwork may have Gobelin blue walls, or drab, with a frieze of Gobelin blue, reds and drabs; a cornice of a light drab, drab and blue ceiling, upholsterings of russet yellow and blue, and russet yellow draperies.

Light golden oak woodwork may have pale blue walls with a frieze of dark golden tint, a cornice of medium gold tint with some blue, a light golden tint ceiling, upholsterings of blue with some light yellow, and draperies of pale blue.

Pearl gray woodwork may have light blue or pink walls with a deeper blue or pink frieze having a cornice of gray and light blue or pink or silver, a light pearl gray ceiling, gray, buff, silver and light pink or blue upholsterings, the draperies being of old rose and old blue.

Cedar woodwork may have mulberry red walls, the frieze and cornice of lighter shades of red, the ceiling of cream, the upholsterings of the same class of reds, olives and gold, and the draperies of old ivory.

Chestnut woodwork may have an orange wall, the frieze of deep yellow toned with red and black, and paler colors for the ceiling; the upholsterings should be of one prevailing general old blue, draperies old blue with orange.

Mahogany woodwork may have Pompeilan red walls, the frieze of sharp olive green, working up in cornice lines of dull red and blue to a pale olive ceiling; the upholsterings should be of Pompeilan red and the draperies of a soft orange yellow.

Olive woodwork may have Indian red or Indian yellow walls, the frieze of dark blue and the cornice of pale olive; the ceilings should be in ochre; the upholsterings may be treated in prevailing red or Indian yellow, draperies of yellowish brown.

Plain walnut woodwork may have a wall of yellow ochre with a frieze of olive brown, ochre and olive brown cornice, a buff ceiling, olive and red for the upholsterings, with draperies of brown, ochre and dull blue or red.

Ivory enamel woodwork may have warm ecru walls with a frieze of old rose, chocolate ecru and old rose cornice; light warm ceiling should be used, and the upholsterings should be of old ivory ecru and chocolate, the draperies of capote blue.

Fawn color or antique oak woodwork may have dark dull drab with a frieze of Gobelin blue or red, dull drab, Gobelin blue or red cornice, light drab ceiling, with upholstering of drab. Gobelin blue and Gobelin red, and draperies of blue and nile green.

Lavender woodwork may have walls of a similar color, with frieze of deep lavender or light blue, lavenders and creams for the cornice, a very light cream ceiling, upholsterings of lavender, silver, buff, gold, blue and salmon pinks, and draperies of yellow.

Apple green woodwork may have salmon pink or silver gray with pale pink walls, with a pink and green frieze, pink and green gray mouldings, ceiling of cream or pale buff, the upholsterings and draperies of pink.

Sycamore woodwork may have café au lait walls with an ecru and copper frieze, copper, gold and ecru cornice, light ecru ceilings, warm tones of copper and gold for the upholsterings, and ivory cream and pale blue for the draperies.

Silver birch woodwork may have dark chamois and silver walls with a sea green frieze, chamois, sea green and silver cornice, chamois ceiling, chamois, ochres, silver and green upholsterings, and draperies of pale green with pink.

THE HOUSE BEAUTIFUL.

WINDOW SHADES NOW MADE OF LACE AND MULL.

A COLONIAL COSEY CORNER, WITH GRANDMOTHER'S HOMEMADE BEDSPREAD AS INSPIRATION—TIMELY SUGGESTIONS.

The early months of the year bring many novelties in household decoration into the market. This season has a number of new and artistic designs in almost every branch of home making art.

There is an indication that color in fine muslin window curtains will be seen in the spring goods, as the public taste is undergoing a radical change in many respects. The faded effects in carpet, upholstery and drapery that have been considered "refined" for a long time are now regarded by persons of good taste as "characterless," and touches of pronounced color are demanded to relieve the dulness of emasculated pinks and blues.

It is quite probable that this change is the direct result of training in the Oriental "cosey corner" idea. Colored madras, therefore, is again in the market, and some enterprising manufacturers are making cretonnes and prints of heavy texture in East Indian designs. Daghestan cloth, a double faced cotton fabric in Oriental design, has lovely color effects, and may be used for either drapery or furniture covers. The Hungarian cloth, also, is reversible, and is in Arabian patterns.

The introduction of Renaissance lace into window shades last year was received with such general favor that a largely increased stock of that character will be shown among the new goods. A pretty design has the body of mull, with two vertical insertions of Renaissance dividing it into three equal strips. These end in a scallop, with wide appliqué of the lace, from below which falls an eight inch ruffle of mull, with narrow Renaissance edge.

SPECIALTIES FOR COSEY CORNERS.

That the passion for cosey corners is no mere fad, but the realization of a permanent need, is proved by the fact that manufacturers now are providing specialties in ever increasing numbers.

The Oriental cosey corner is no longer sole occupant of the throne. Its empire is shared by the Swedish corner, the Russian corner, the English, Italian and Colonial corners. All that is necessary is to preserve a unity of effect in the kind selected. With Russian draperies and cushions, for example, one should not use a tabouret with Turkish coffee set, but a small, low, square or round table enamelled in red and black, with samovar or other Russian "tea things" on it.

The happy owner of a couple of the old blue and white or red and white bedspreads of early New-England domestic manufacture may make them the nuclei of a Colonial corner. Undraped corner seats, severe in outline, but generously wide and lavish of pillows, a small, square, painted table, preferably white, with willowware cups and plates and old Britannia metal or Sheffield plate or silver cream jug and sugar bowl add to the collection.

The Colonial scheme does not demand a canopy. The counterpane, tacked or hung plainly on the wall, suffices, but if the canopy be desired a carefully selected Mitcheline spread, to be found in any drygoods store, will harmonize perfectly with the old homemade article.

The artistic and hygienic qualities of wood wainscoting are so evident that only the expense of having it put in has deterred many people from using it in late years. This difficulty has been remedied within a few months by the introduction of a wainscoting that may be applied by any one with reasonable skill in using a hammer. It comes in sections two and a half feet wide, with chair and plate rails, and is made to harmonize with the various schools of furnishing.

Still cheaper is an artificial wood recently introduced. It is chemically treated, so that it is fireproof and will not warp, is light, durable and will not shrink, and becomes harder with age. This artificial wood is said to be peculiarly adapted to all interior decoration.

It is a fact of general interest that the immediate future will bring an advance in the price of upholstery fabrics all along the line because of the rise in the price of raw material, whether in silk, cotton or wool.

MOUNT VERNON NEWS.

The Ladies' Friday Night Literary Circle of Mount Vernon held a session on Thursday night at the home of Miss Esther Andrews, in South Second-ave., which was appropriate to the Christmas holidays.

Miss Mary Blakeman, daughter of ex-Paymaster A. Noel Blakeman of the Navy, gave a reception to her friends at her father's home, in West Fourth-st., Mount Vernon, on Tuesday evening. After a dance supper was served. Among the large number present were the Misses Bessie and Annie Blakeman, of Brooklyn; Miss M. Jones, of Indianapolis; the Misses Mary Peck, Helen De Bevoise and Alberta Hempy; Philip Lantz and Hildreth Blakeman, of Princeton University; Clinton Taylor, of Columbia University, and Harry Ghormley, of New-York University.

COLD, TEPID AND HOT BATHS.

It is interesting just now to know how to keep warm, and who should advise if not the physicians? However, as every one takes the advice that suits him, it is well to have a variety on hand. A recent number of a medical paper offers sufficient latitude for choice.

One physician recommends a warm water sponging, then a cold water rubbing, then the wearing of porous linen undergarments. Another advises less frequent bathing, and emphasizes the importance of pure woollen underwear. A third objects to cold baths and hot baths equally, preferring a slightly more than tepid degree, and advocates a mixture of cotton and wool in undergarments. Still another prefers linen mesh underwear, while a confrère thinks a heavy cotton the proper material.

NO BELIEVER IN "GOOD OLD SANTA."

The severely practical person who objects to Santa Claus legends has appeared, as usual, this season. The pastor of the Scotch Plains, N. J., Baptist Church caused deep disappointment to the younger members of his flock by pronouncing an interdiction on the contemplated impersonation of Santa Claus at the Christmas entertainment. The parson declared it "tomfoolery."

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