

PARIS'S REALM.



TAILOR GOWN OF MAUVE CLOTH.

PLAIN SKIRTS ECLIPSED.

THOSE SEEN ON PARIS MODELS ARE TRIMMED EXTENSIVELY—SEASON OF EXTRAVAGANCE IN DRESS.

Paris, March 8. The dressmakers seem to have settled among themselves the question of skirts for the coming season. As the skirt models advanced present no radical changes, and as they have the merit of grace and becomingness, there seems to be little doubt that they will be successful. In fact, gowns made at the moment for the winter season present the skirt that is supposedly ready for next summer, and these gowns are standing the practical test.

There are no plain skirts to be seen. For a tailor made gown there is one of two choices. The first has a straight tablier framed in clusters of pleats, with side and back breadths finished with circular flounce. The other choice is the princess skirt, made with many gorges and fitted flounce, or not, as one likes, but with the skirt pieces rising over the waist to form a fitted corset that may reach to the bolero jacket. The best French tailors are showing this model. When confronted with the fact that the ready made places are showing the same, they reply with the characteristic French shrug, "We recommend this as the fashion of the moment. There is a great difference between such a skirt made by us and one ready made. Moreover, our customers only wear a gown a short while, and by the time this fashion has become cheapened they will have tired of it."

There is a deal of advice in this frank statement. Assuming that New-York fashions follow the same course that Paris fashions follow, it might be wise for the economical woman, one who desires a tailored gown to last a second season, to refrain from patronizing the princess skirt. Still, it cannot be ignored, for at the moment it is the most popular skirt in Paris.

The novelties in skirts are difficult to describe, and would be more difficult for any one to have a practical skirt maker to understand. They contain countless yards of stuff, and, first of all, they are built over a drop skirt cut on the same flowing, circular lines. The straight drop skirt is impossible.

UNIQUE DESIGNS IN SKIRTS.
A good many of these skirts have oddly shaped side pieces set in that give an additional flare to the bottom while preserving the close shape about the hips. A tailored skirt much admired has an odd piece in the back that extends up the side, and toward the bottom. The rest of the skirt is of cloth. This skirt, admittedly impossible to describe, is quite new, and is sure to be a success. Another skirt has the spreading back breadth made of shingle. This breadth is oddly shaped, very narrow at the top and spreading into a short square train. The square train is seen on other skirts, and is evidently an important feature.

The majority of skirts have what may be termed a modified habit back; that is, they close behind with a fan of scant pucker. The fitted flounce is extensively worn. A skirt may finish with a fitted flounce and a second shaped piece above. The latter is too scant to be called a flounce, and is generally extensively trimmed. Another skirt is made with two fitted pieces, the upper one hanging from a fitted top piece. This skirt closes in front, and has a stitched seam down the middle of the front and back. It would be difficult to make it go further into this question, for, as stated before, the more elaborate skirts are beyond description, and can only be attempted by dressmakers of the highest ability.

It promises to be a season of the greatest extravagance in dress. There is one firm on the Rue de la Paix that is not showing anything, or hardly anything, under \$50. From this the prices run up to over \$100. For the most part it is the elaborate hand work and the extensive use of lace applications which are responsible for this expense. Still, even the modest dressmakers will have to raise their prices or diminish their profits. The new trims require a lot of stuff, a deal of trimming and a generous amount of silk for the circular foundation. Then, hand work seems almost a necessity on many of the thin stuffs.

The two important features on bodices are the position backs and the bolero effects. A trimming that makes a flat collar, or a light, comes daily over the shoulders and then ruffles out in a bolero effect, is very modish. Boleros that are completed by some trimming that attaches to the belt are excellent. The idea of connecting the sides of the bodice with a trimming of the skirt is a novel and interesting variation. Pretty, indeed, are twists of mousseline de sole with little rosettes on the ends, and make an interesting trimming down the front of the bodice.

An attractive way to make a thin gown is to tuck the top of the skirt and the lower part of the bodice with a similar design at the shoulders, giving something the effect of a bolero. This model is pretty in white mull with the trimming of yellow lace entrelacs bordered with lines of narrow black insertion. A trimming much used is a band of mixed black and silver. Trimmings that combine silk, gold and pompadour silks are lovely.

A thin silk and wool mixture is light gray, dotted with silver, is the material for a charming costume. The gown is made with a pink skirt. The bottom of the skirt is of lace that with pink. The bottom of the skirt is of lace that with pink. The bottom of the skirt is of lace that with pink.

THE SUMMER CHOKER.
Chokers are really important features on gowns. As a rule they are close to the neck, and simple, but there is always an attempt to trim them in

some original way. A pretty idea is a yoke of lace with the points of the lace making the bottom of the yoke. The same lace covers the straight choker, with the base of the choker defined by a line of velvet, making a little point in front. Above this are several more velvet lines that do not meet by several inches in front and end under little silver buttons. These small, flat buttons are used in various ways. On one silk choker are many rows of velvet sewed closely together. The choker is crossed at intervals of about three inches with rows of tiny gold buttons.

An example of an elaborate choker has a V of trimming set in under the chin. The rest of the choker is trimmed with rows of narrow ribbon, one row meeting under the V and the rest stopping on each side of it. In all these chokers trimmed with rows of velvet the trimming points down in front.

The narrow turnover collars of embroidered muslin that have been worn so long are replaced in a measure by a straight standup piece of muslin about which the stock is tied with a third of an inch of the embroidery showing at the top. There are not many bows worn under the chin, most stocks being drawn down tightly into a knot with fast ends.

ROSETTES AS TRIMMING.
A handsome black lace gown is mounted over white point d'esprit. Indeed, an up-to-date black lace is rarely made up save over some thin white



stuff. On the bodice is a yoke of silver cloth embroidered with gold and jets. Below this is a bolero of the black lace trimmed with lines of black velvet that are carried down to the belt. Below the bolero the white point d'esprit alone shows. The skirt is trimmed with clusters of narrow black velvet ribbon, the ribbon falling loosely over the flounce that finishes the skirt.

The rosettes that have been referred to several times in this article are really more loose knots than rosettes. They are a new idea that promises to become most popular.

A pretty way to make a black and white muslin is to trim the skirt with several scant

flounces of plain black muslin with a heading of white lace entrelacs. On the bodice a circular collar made of alternate rows of tucked black muslin and white lace insertion opens to show a chemi-

sette of white mull. There are white mull undersleeves. There are some lovely gowns seen at the various theatres. A most marvelous costume worn in the new piece at the Athenae is of black tulle embroidered in a design of flowers done in colored paillettes and mounted over a soft stuff that looks like blue in some lights and in others pink. The effect is enchanting. The décolletage is filled in with lines of jets.

Gold and silver are extensively combined. They are perhaps more modish used together than separately, for silver, to be effective, needs some decided contrast, such as the gold provides. Colored crystals are fashionable, but it is doubtful if they will displace paillettes. Gold paillettes and black and white crystals make an effective embroidery on a foundation of white silk. This is used to trim a black cloth suit.

SEWING SCHOOL IN INDIA.

MAHOMETAN GIRLS AND WOMEN TAUGHT EXQUISITE ORIENTAL EMBROIDERY.

Twenty women and thirty or more children of Guntur, India, are enabled to earn their daily rice by means of the school for embroidery started in that place by women of the Evangelical Lutheran Mission thirteen years ago.

The institution was an outgrowth of a primary school established for Mahometan children some years before. The object of the school was to create an opening for Christian instruction among Mahometan women, as well as to give them a source of revenue and to encourage the exquisite art in which they excel. The materials used are silks, gold and silver laces, fancy brass laces, and beads, and all of native manufacture. The work is done on hand woven cotton cloths, Roman satin, satin serge, plush and velvet. The pupils receive a secular education, and also technical training in drawing, designing and needlework.

Only Mahometan and Christian women are admitted. The school is self-supporting, but no one except the embroiderers receives a profit from it. The work is sold in India, in Europe and America, the largest part being disposed of here.

At the Madras fine arts exhibition a large display of the embroidery was awarded six first prizes, two second prizes and six honorable mentions. Half the amount of the prize money, \$2, was divided among the women, each receiving a sum proportionate to her skill. Some had never in their lives had so much money at one time as fell to their share. One woman received £25 as her portion, and she felt that she had suddenly leaped into wealth. It was wonderful how far she made it go. She said a six months' arrangement of rent settled debts of long standing, bought necessary clothing for herself and child, and with the balance laid in a supply of food for her family, which includes her aged father. She is now toiling from 7 o'clock in the morning until a third of an evening, doing the most beautiful work for her needle, too intricate for Zehrabee's needle.

A gold medal was also given to the school at the Paris Exhibition. Among the patronesses for the institution are Lady Welles, wife of Lord Welles, former Governor of the Madras Presidency; Lady Harris, of the Bombay Presidency, and the woman inspector of Madras schools. A "grant in aid" from government funds is received annually.

GREEK MILITARY DRESS.

The costume in the accompanying picture, which is of Burton Holmes, the lecturer, is genuinely Greek, from cap to pointed red shoes, the most



MILITARY DRESS OF THE GREEKS.

conspicuous and characteristic garment being the "pustagalla." This is a picturesque skirt of accordion pleated muslin, resembling the diaphanous at-



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SPRING HOUSE FLOWERS.

TREATMENT NEEDED FOR THE VARIOUS SORTS OF PLANTS—FOR SHADY AND SUNNY VERANDAS.

It was in the Greenhouse Exhibition Hall at Prospect Park yesterday that the superintendent of the department gave a Tribune reporter some hints on house gardening. About the fountain glowed hyacinths, tulips, jonquils, narcissuses and daffodils, while at one side towered a clump of queenly callas. "All dormant plants for spring decoration when brought from the gloom of their winter retreat, want an abundance of water and sunlight," said the superintendent. "For all bulbous plants a light, loamy soil is required. The best formula for this is equal parts of top soil, leaf mould with decomposed stable refuse and turfy soil mixed with a little sand. The soil for all bulbous plants should be kept moist. But water should never be left in the saucers of these, nor any other plants, except palms and ferns, and then only in very hot, dry summer weather.

"Each variety should be kept by itself, because the flowering times of the various kinds are different. Crocuses, tulips and hyacinths will bloom in a month or six weeks after being brought to the light. As the blooms appear, the plants should be arranged in the window garden, and as they fade should be removed. Crocuses, tulips and hyacinths will be the first, then will follow the narcissuses, jonquils, daffodils and anemones. Hyacinths appear in three or four shades of purple and blue and three distinct shades of white, and a regard for these is important in grouping the plants in the windows. Few people notice the different shades of white, and the result is an inharmonious arrangement where an otherwise beautiful effect might be obtained. There is the pure white, creamy white, and the blue tinged white, which is neither blue nor white, but which, if massed by itself, will pass anywhere as white.

CARE OF AZALEAS.

Among the mass of bloom that filled the hall, hardy azaleas in salmon pink, salmon yellow, pure yellow and flame color added much to the wealth of color. "These," said the superintendent, "are well suited to home culture, but most persons make the mistake of expecting them to flower in the house two successive seasons. The plant originates in Japan and China, but is cultivated in Belgium, whence it is imported to this country. Plants are from three to six years old when brought here, and the balls of earth and dry roots vary from six to twelve inches in diameter. In buying, it is often well to select a small instead of a large plant, as the former is apt to flower as quickly and well as the latter.

"The soil for azaleas should be very light leafy mold. The time to pot hardy azaleas is November. They should be put in a cold place until six weeks before they are wanted for decoration. Then open sunlight and continual moisture are needed. After blooming, the exhausted plant should be placed in a shady corner of the yard, and in planting time be taken from the pot and set in the ground. There it should remain through the winter, as the frost will not harm it. In May it will bloom. In November it can again be potted, and will furnish spring bloom for the house if treated as before. Every second year it must be allowed to grow in the open ground. With proper care it may be kept for many years.

"The tender azaleas are treated in the same manner, except that the pots containing them are sunk into the ground, and the plants are not subjected to frost, being returned to a cool part of the house before the chills of autumn come.

"Almost any hardy shrub may be treated in the same manner. You see these purple and white French lilacs and double flowering almonds—they were dug up and potted in the fall, as soon as their foliage left them, and some two months ago were put into the sunny warm forcing house. These are all dwarf varieties, and they are always easiest to manage.

Masses of cinerarias, gorgeous in richest blues, purples, crimsons and white, are one of the prominent features of the exhibit. No said, the superintendent, when asked if they were good house bloomers, "they are too much trouble for the short period of flower. These acacias and genetsas, however, that furnish masses of yellow, require the same care as the tender azaleas. The acacia begins to flower the first of February, and the ends of the twigs are still full of buds. They are good for at least another month.

Large numbers of huge cyclamens are not the least of the display at the park. "Good, fresh cyclamens seed," he said, "if sown now, in very light, sandy, loamy soil, will germinate by the first of May. The plants should be kept moist, and



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large, wide shelf, which will accommodate two or three pots in depth. To this a large galvanized tray should be fitted. This can be covered with enamel to match the wood of the room or with moss green, which will harmonize with everything. Two or three brackets, holding two or three plants each, can be fastened to the wall at heights on either side. Dainty white sash curtains behind the plants will not only protect from chill from the cold wind, but will add much to the effect as a pretty background.

AN EFFECTIVE DECORATION.

The Japanese fern balls, which are a comparatively recent innovation, are becoming a part of the usual window and conservatory decoration. A shady window is needed for them, one on the northeast or northwest side of the house being best. Because they grow toward the light, to keep them symmetrical their position must be changed every day, different sides being placed near the window. By turning them bottom side up after they are well started a perfect sphere is obtained. Like all plants suspended in the air, they should be kept wet, being watered not less than twice a day. If the moss begins to look dry they should be immediately plunged into lukewarm water and drained over a pail. Once the foliage begins to wither there is little hope for the plant, because this will not happen until the roots are seriously injured.

This Japanese fern is a running plant in its faraway home country, the roots thriving on old stumps or almost anything that comes in its way. With the Japanese love for oddities they wrap these brown roots around a ball of moss and make the fern ball for the decoration of foreigners as well as natives.

Like all plants they need a period of rest, and a cool, dark cellar is the best place for them in winter. With the variations of this climate a veranda is not well suited to them.

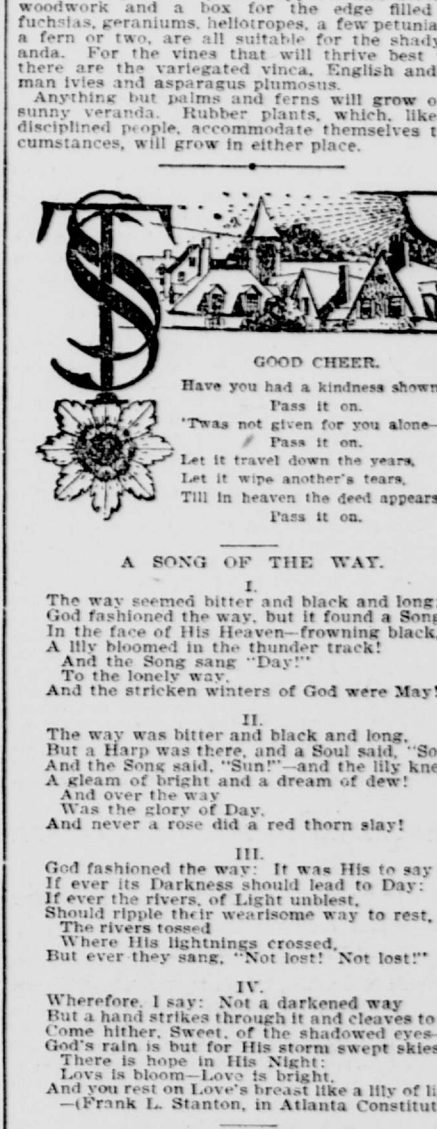
With the usual perverseness of human nature, it is the woman on the shady side of the street who usually wants flowering plants for her veranda, and it is her neighbor on the sunny side who admires, above all things, a variety of palms and ferns. Because a house is generally on the shady or the sunny side of the street a veranda is a difficult place to decorate with plants, but with planning each can be fitted with these best suited to its situation. Jardinieres for pots, filled with palms and ferns; trailing vines from hanging baskets, running vines up the supports and across the woodwork; a box for the side filled with fuchsias, geraniums, heliotropes, a few petunias and a fern or two are all suitable for the shady veranda. For the vines that will thrive best there are the variegated vine, English and German ivies and asparagus plumosus.

Anything but palms and ferns will grow on the sunny veranda. Rubber plants, which like well disciplined people, accommodate themselves to circumstances, will grow in either place.

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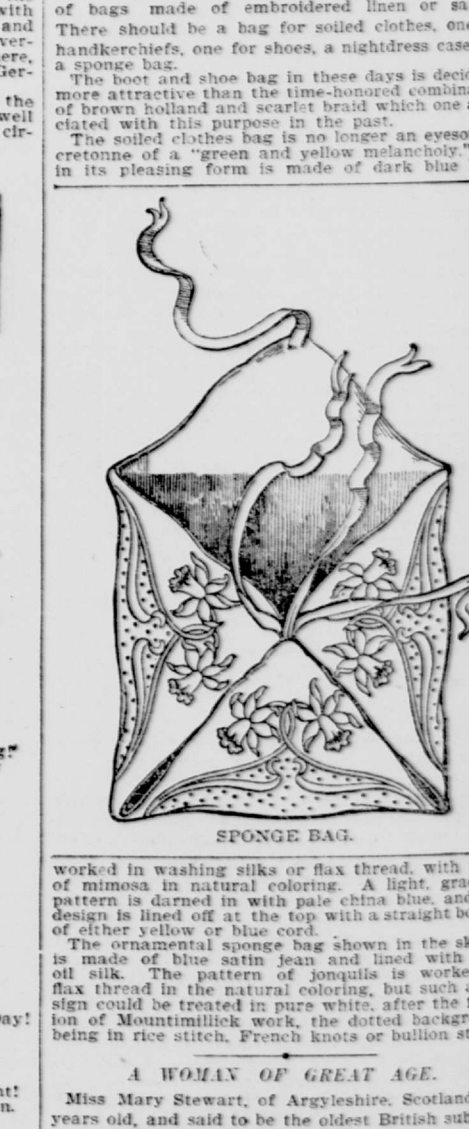
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and she had made the blocks from pieces of her little frocks. The quilt was to have adorned her own little bed, but she was summoned before her completion. The mother treasured it tenderly for years, but now she, too, has gone to join the "great majority." Mrs. Guild, a relative, felt that even this piece of children's handwork ought not to remain useless any longer, so she finished it and now it is ready to cover the tiny bed of a little crippled child, and so after many years fulfill a cherry mission.

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A novel and useful gift to any one going on a travelling tour or long journey comprises a set of bags made of embroidered linen or satin. There should be a bag for soiled clothes, one for handkerchiefs, one for shoes, a nightdress case and a sponge bag.

The boot and shoe bag in these days is decidedly more attractive than the time-honored combination of brown holland and scarlet braid which one associated with this purpose in the past. The soiled clothes bag is no longer an eyesore in cretonne of a "green and yellow melancholy," but in its pleasing form is made of dark blue linen



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