

WOMAN'S HEART



GOWN TO BE WORN BY AN EASTER BRIDE.

MINUTIVE BOLEROS.

TINY LITTLE PARISIAN AFFAIRS CO. QUETTISH IN THE EXTREME—NOVEL USE OF SILK.

Paris, March 23. HE change into spring gowns this year seems more than usually noticeable, for so many of the new gowns are trimmed with cotton and linen fabrics that lend them a character that is almost summerlike. Then, too, the long and half long cloak has been so largely worn this winter that Parisians are eagerly making excuses of the first hint of warm weather to discard it for something lighter and more coquettish. The spring wrap in most cases takes the form of the bolero jacket. Many of these are of the most diminutive nature, reaching barely to the waist line in the back and rounding up on the sides and finished at the

with a military collar and Directoire cape, none of them entirely cover the gown may be questioned, but the garment is extremely graceful, and there are always purchasers in Paris for any attractive novelty, no matter how impractical it may be.

The little Directoire boleros have been described before, but it seems well to add that they are made with a delicate embroidery of silver, and a wide belt, to which postilion pieces are added and the belt attached merely by straps to the Directoire shoulder capes and military collar. Others follow the lines of a bolero, and include the postilion pieces and the Directoire upper part.

MODES IN SPRING WRAPS. Many of the small spring wraps are finished with rosettes and long ends, for everything that may add a long, slender effect to the figure is modish. Some of the shorter boleros that have rounded sides unite these sides on the bust with rosettes and flowing ends. Another idea occurs on a bolero that is cut to end in a little sharp point on each side of the waist line. These are held down by a rosette with long ends. This idea adds a particularly slender appearance to the figure.

Very modish is a bolero of linen batiste in the natural shade, embroidered with white silk and silver thread and perforated over a lining of white muslin. The garment is cut to the waist line in the back, with the sides sloping up a little to emphasize the little points they finally make in front. On each point is a rosette of white mousseline de sole and a large silver button, holding long, silver trimmed ends of the soft white fabric. The rolling collar makes revers of the shawl variety that end in nothing.

All sorts of stuffs are perforated. Some lovely silks are perforated, and some of the most delicate of silk fabrics like white mousseline de sole. These silks are generally gaily brocaded in some emphatic, but not interrupting, pattern by the lacelike perforations. The silk may also have the fashionable silver surface.

A charming use of such silk is shown in the following gown, which a Paris house has just completed for a recently married English duchess. The silk has an orange ground, on which are scattered large pink roses. The perforations, which are delicate, are stamped on this pattern and outlined with a delicate embroidery of silver. The silk is made up over a foundation of cream white mousseline de sole. The skirt which is after the fashion of a corset, that rises to the belt, flares excessively at the bottom. It is trimmed with two rows of white mousseline de sole, the lower row of bands of silver embroidery. These puffs form a shaped flounce. For the upper part of the costume there is a blouse of mousseline de sole, entirely shirred, with straps of silver embroidered lace over the shoulders and under the arms like the lines of a bolero. At the two corners in front are rosettes of pink panno and long ends of mousseline de sole embroidered with pink and silver. The lace to the mousseline de sole part, the bolero is a pink that shows rather faintly through the shirred. The choker, which descends in a little point both front and back, is of rose panno, embroidered with lace figures and silver.

It is the trimming and rich material that make this gown so unique. It is often difficult to admire the severe lines of the princess skirt. Yet the skirt continues to be popular, perhaps more so for elaborate silk than for tailored gowns. So many ready-made cloth suits come with this skirt that the custom tailors are a little doubtful.

A modification of this skirt is used on a gown of a silky mohair in grayish blue. The gored skirt has clusters of small pieces of smart and practical, are stitched down over the corset and hips, and then left free, although they are so flatly pressed that they do not flap much near the bottom of the skirt. This skirt is trimmed between the clusters of pleats with a wide band of tulle lace, over which are draped, through an application of cretonne flowers in shades of blue and green. For the upper part of the gown the corset meets a high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

A new cloak that is considered very smart hangs in loose folds from a yoke, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

A new cloak that is considered very smart hangs in loose folds from a yoke, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

WOMEN'S VESTED CHOIR.

ONE OF THE FEW IN THE COUNTRY IS IN ST. GEORGE'S CHURCH—THEIR MUSICAL TRAINING.

T. PAULS' dictum that women should not be permitted to speak in church for centuries has been extended to apply also to their singing, and it is only within a comparatively few years that their voices have been heard in the churches that claim "apostolic succession" for their priesthood. Now they are a part of many Roman Catholic and Episcopal choirs in the United States, but usually as a mere annex, to be kept in the background as much as possible.

To this rule, however, there are a few exceptions, one of the most striking being the choir of the famous St. George's Church, Stuyvesant Park, in this city. St. George's choir has included women for nearly eighteen years, their introduction having been suggested by Dr. Rainford at the beginning of his pastorate. About eleven years ago they adopted vestments similar in character to those worn by the men and boys of the choir, and are one of the few vested women choirs in the country. The vestment consists of a black cassock with white collar, a wide white collar and a black and white cotta, a wide white collar and a black and white small, flat black velvet bonnet with the cross of St. George in red enamel on the front. This item of the garb is in deference to the apostolic opinion that a woman should not appear with uncovered head in a church. No jewels are permitted.

At present there are thirty women in St. George's choir, several of whom, including the leading sopranos, have been there almost from the time that female voices were added. Although liberal salaries are paid to a number of the singers, there is always a goodly proportion of volunteers, who gladly give their services in return for the musical advantages and social features.

E. B. Kinney, the choir-master, who made his reputation as director of the colored boys' choir of St. Philip's Church, has been in St. George's only a year, but in that time much notably fine music has been given. It is said that the performance of Stainer's "Crucifixion" on Passion Sunday, two weeks ago, was one of the best ever given by a church choir in this city. For the occasion seventy-five additional voices were engaged, making a total of nearly two hundred.

In addition to the choir, Mr. Kinney has formed several "annex" choirs, from whose ranks the principal body will be recruited as necessary. The women's annex is formed of young ladies who sing at the Wednesday night services, wearing the same vestments as the Sunday singers. The junior annex is formed of young ladies who sing at the Lenten services, wearing the same vestments as the Sunday singers. The senior, they will be graduated to the higher choir as the changing voices of the boys in it make the substitution necessary.

The musical enthusiasm is reinforced by the large social element that distinguishes St. George's choir. Through the winter and spring there are frequent gatherings, with supper and dancing, at the parish house, and special entertainments are given to the interest. Among these are the annual summer picnic given to them by J. Pierpont Morgan, who is a warden of the parish, and the annual supper given by Dr. Rainford on New Year's Eve preceding the midnight service.

AN EASTER DAWN. Low in the West the waning moon A silver crescent shone, High overhead a single star Kept patient watch alone. The earth was cold with frosty dews, But all the East was pink As if a bed of roses bloomed On morning's misty brink.

The sapphire light of night above Took on a paler hue, Perhaps the tread of angel feet Had worn away the blue, And through the clouds appeared A broad and brilliant ray, A golden herald bringing light, The dawn of Easter day.

—(Minnie Irving, in the April Woman's Home Companion.)

LETTER FROM INDIA. Mrs. Helen Jackson, president of the Bengal (India) branch of the Tribune Sunshine Society, has sent to the office the following account of one of the annual religious fairs of the Hindus, which will prove interesting reading to her many Sunshine friends in this country:

At the meeting of the Ganges with other big rivers in India, at the foot of the great mountain ranges, are held, where the muds, or religious fairs, are held, and where the annual purification of the body from sin takes place. The great feast was the Jew's ceremonial, but the gift to the shrine, the dote to the expectant priest, must be forthcoming. Of late a grievous want of railroads, carrying third class passengers at two cents a mile, has done much to break down caste prejudices and make these places easy of access from day to day. Visitors may be classed in four groups, namely,

1. The women themselves are clad in the most wonderful hues, with quantities of jewels on their necks and arms, handkerchiefs and anklets, wherever an ornament can find room. Their fingers are as carefully kept as those of any person just from the offices of manure and pedicure, and when stained a dusky red with henna and polished to a brilliant sheen, they are held up as a thing of beauty.

To women this is the outfit of the year, and when living at a great distance, perchance of a lifetime.

At 3 in the morning of the full moon a great going at the temple near by sounds, and from every booth and tent, men, women and children, were taken in, too, the doctrine of transmigration making it necessary that they should share in the privilege. The bathers face toward the east and watch for the rising beams of the sun, murmuring a few prayers, and presenting water with an invocation. They then depart in the belief that their sins have dropped away from them as easily as the wet garments which they replace with dry ones. Quite little girls come and perform these ablutions, some of them laden with jewels, others poor in all but health and youth.

All through the week the river is full of bathers. The last advent is expected, and the last day is a day of great rejoicing. The boats are heavy enough if the lamps sink or are shattered when starting. The last night comes at length, the last advent is expected, and the last day is a day of great rejoicing. The boats are heavy enough if the lamps sink or are shattered when starting. The last night comes at length, the last advent is expected, and the last day is a day of great rejoicing. The boats are heavy enough if the lamps sink or are shattered when starting.

dreaming river glides down to the sea bearing a freight of sins and prayers, of blessings and offerings.

AN EASTER THOUGHT. Imprisoned in the shell Are echoes of the far off ocean's roar. May not these hopes of immortality That deep within us dwell, Inactive to the soul and ever more Imprisoned in our hearts—may not they be Echoes of waves from an immortal shore? JAMES TERRY WHITE.

A WOMAN SADDLER. It is probable that the only woman saddler in America is a German woman in Florida. Her husband was a saddler and harness maker, with a shop beside the little house in which they lived. He never "made money," but the two lived frugally and contentedly until his death.

Then there was trouble. The widow owned the small place, but had no money to live upon, and the sum to be procured by selling the shop would not count for much. So she determined to continue her husband's business on her own account, retaining his apprentice. In course of time she mastered the trade and built up a flourishing business, long ago acquiring a much larger bank account than her husband had ever dreamed of accumulating.

A. Simonson GRAY HAIR.

Many, judging from their experience elsewhere, almost despair of getting a perfect match, and it undoubtedly is no easy matter as there are so many shades of gray hair. I have given this question much personal attention and to-day carry a larger stock than ever before and can assure my clients that they will find in my establishment the exact shade they require.

I can match any shade, from the slightly gray to the pure silver. I am able to give such a perfect match that detection is absolutely impossible.

Wavy Switches, Newport Coils, Pompadours, Marie Antoinettes, Transformations, Parting Pieces, and Wigs and Toupees. Hair Ornaments and Hair Dressing.

933 Broadway, 21-22 Streets.

EVERYTHING FOR THE HAIR. No Agents.

Mme. Binner's Famous Corsets

122 E. 59th St.

ISABEL CASSIDY, Famous Corsets

122 E. 59th St.

KALVIN, Ladies' Tailor and Habit Maker

53 WEST 42d ST.

O. HAAS BROS.

Ladies' Tailor and Shirt Waist Makers, 345 5TH AVE.

Miss T. I. Schneider, Corsetiere

292 FIFTH AVENUE, New York.

H. GOLDBERG, Ladies' Tailor

60 West 35th St.

Suckow

Importer of Millinery, has arrived from Paris with a large assortment of Hats and Bonnets.

Office of General Employment.

214 FIFTH AVE.

T. STRASBURGER, ARTISTIC LAMP SHADES

907 BROADWAY.

WALTER SCOTT CO.

PAINTING AND REMODELING.

LADIES TAILOR

LATEST FASHIONABLE STYLES.

Corham Silver in Harlem.

Full Line for Wedding Gifts.

Francis & Co.

FINGERHUT, Ladies' Tailor, 125 WEST 22ND ST.

ISABEL CASSIDY, Famous Corsets

122 E. 59th St.

KALVIN, Ladies' Tailor and Habit Maker

53 WEST 42d ST.

O. HAAS BROS.

Ladies' Tailor and Shirt Waist Makers, 345 5TH AVE.

Miss T. I. Schneider, Corsetiere

292 FIFTH AVENUE, New York.

H. GOLDBERG, Ladies' Tailor

60 West 35th St.

had a military collar and Directoire cape, none of them entirely cover the gown may be questioned, but the garment is extremely graceful, and there are always purchasers in Paris for any attractive novelty, no matter how impractical it may be.

The little Directoire boleros have been described before, but it seems well to add that they are made with a delicate embroidery of silver, and a wide belt, to which postilion pieces are added and the belt attached merely by straps to the Directoire shoulder capes and military collar. Others follow the lines of a bolero, and include the postilion pieces and the Directoire upper part.

MODES IN SPRING WRAPS. Many of the small spring wraps are finished with rosettes and long ends, for everything that may add a long, slender effect to the figure is modish. Some of the shorter boleros that have rounded sides unite these sides on the bust with rosettes and flowing ends. Another idea occurs on a bolero that is cut to end in a little sharp point on each side of the waist line. These are held down by a rosette with long ends. This idea adds a particularly slender appearance to the figure.

Very modish is a bolero of linen batiste in the natural shade, embroidered with white silk and silver thread and perforated over a lining of white muslin. The garment is cut to the waist line in the back, with the sides sloping up a little to emphasize the little points they finally make in front. On each point is a rosette of white mousseline de sole and a large silver button, holding long, silver trimmed ends of the soft white fabric. The rolling collar makes revers of the shawl variety that end in nothing.

All sorts of stuffs are perforated. Some lovely silks are perforated, and some of the most delicate of silk fabrics like white mousseline de sole. These silks are generally gaily brocaded in some emphatic, but not interrupting, pattern by the lacelike perforations. The silk may also have the fashionable silver surface.

A charming use of such silk is shown in the following gown, which a Paris house has just completed for a recently married English duchess. The silk has an orange ground, on which are scattered large pink roses. The perforations, which are delicate, are stamped on this pattern and outlined with a delicate embroidery of silver. The silk is made up over a foundation of cream white mousseline de sole. The skirt which is after the fashion of a corset, that rises to the belt, flares excessively at the bottom. It is trimmed with two rows of white mousseline de sole, the lower row of bands of silver embroidery. These puffs form a shaped flounce. For the upper part of the costume there is a blouse of mousseline de sole, entirely shirred, with straps of silver embroidered lace over the shoulders and under the arms like the lines of a bolero. At the two corners in front are rosettes of pink panno and long ends of mousseline de sole embroidered with pink and silver. The lace to the mousseline de sole part, the bolero is a pink that shows rather faintly through the shirred. The choker, which descends in a little point both front and back, is of rose panno, embroidered with lace figures and silver.

It is the trimming and rich material that make this gown so unique. It is often difficult to admire the severe lines of the princess skirt. Yet the skirt continues to be popular, perhaps more so for elaborate silk than for tailored gowns. So many ready-made cloth suits come with this skirt that the custom tailors are a little doubtful.

A modification of this skirt is used on a gown of a silky mohair in grayish blue. The gored skirt has clusters of small pieces of smart and practical, are stitched down over the corset and hips, and then left free, although they are so flatly pressed that they do not flap much near the bottom of the skirt. This skirt is trimmed between the clusters of pleats with a wide band of tulle lace, over which are draped, through an application of cretonne flowers in shades of blue and green. For the upper part of the gown the corset meets a high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.

One sees a good many foudard silks, the old-fashioned spotted kind, used as trimming on wool costumes. It looks well on the mobairs that are so easily worn. An example of a smart and practical sleeve, like those of navy blue mohair trimmed with folds of blue and white foudard. The skirt is made like a draped tunic, long in front and draped up high in the back, and this is edged with a fold of the silk. The underskirt, where it shows in the back, is laid in deep shirres. For the bodice there is a little blouse cut down in a décolletage, and opening over a chemise of tucked white batiste. This, too, is edged with the foudard, and has in the front row of light blue line, a "chic" touch. The narrow waistband and little puffs on the sleeves are of the same silk.

There is considerable difference of opinion concerning sleeves. Some of the dressmakers are advocating, especially for tailored costumes, a return to the close plain sleeve. Still, it must be admitted that the majority of gowns made in Paris to-day have fancy sleeves, and as the summer approaches, one can hardly expect any change in the direction of plainness. A pretty sleeve is cut off about half way down the forearm and finished with a gauntlet cuff. This cuff, which is clumsy, if starting at the wrist, is very pretty. It may be made of some rich material, such as silver embroidered lace.



THE RECEPTIONAL AT ST. GEORGE'S CHURCH.

priests, pilgrims, merchants and foreigners in search of amusement. Long before the time (which is during the week of the full moon, in November of each year), people begin their preparations. Application is made to the secretary, those first applying