

HEARTH & BOUDOIR



PRINCESS WALDEMAR OF DENMARK, SHOWING THE LARGE ANCHOR THAT WAS TATTOOED ON HER ARM IN THE FAR EAST.

Before her marriage, when she was Princess Marie of Orleans, Princess Waldemar travelled a great deal in the Far East. There she had many interesting experiences, visiting Chinese opium dens and being tattooed.

Modes Worn at the Grand Prix.

Charming Toilets Contain Suggestions of New Fashions—Hats Absurdly Large—Tulle Veils for Rosedeked Brims.

Paris, June 19. The Grand Prix was the biggest in point of numbers that has ever been known, and certainly the most elegant in point of attendance and gowning that has occurred for the last ten years, since, in fact, it became the custom to regard the big hippodrome as a popular rather than a fashionable event. The day was perfect, the presence of the King and Queen of Denmark gave an extra lustre to the scene, and the gowns were not only charming along lines already developed, but contained many suggestions of new fashions. Most of the toilets were light, but few on the line-

shoulders was a caraco of mauve satin, in a shade much deeper than that of the gown and trimmed with fringe. This had rather odd sleeves made in cape fashion, with the fulness coming from the neck and gathered into the form of a sleeve by means of two, four or five inch bands of mauve velvet. One of these was placed high up on the shoulder, and the other just above the elbow, beneath which a part of the fulness formed a little flaring ruffle. There was a lingerie underbust and a waistcoat of white silk heavily embroidered. The hat of white crin had the underside of the brim embroidered in white silk, and the upper side covered with short, shaded mauve ostrich tips. This style of hat has become suddenly popular. It has almost a crown of feathers about the face and is most becoming.

LACE WAISTCOATS. Two of the big successes of the day were the gilets of Irish lace and lingerie underseives. The latter were tucked close to the arm, and were worn with hanging, pleated, lace edged ruffles, which looked as if it were made by releasing the tucks at this point. The lace waistcoats were smart tailored affairs, made with revers and smart tailored, and trimmed with fancy buttons. Sometimes they were bound with a color or had a d'assomment of brocade or black velvet. Almost all of the habits and many of the short gowns were worn with waistcoats, and the most successful were those which were given a much more agreeable effect than the high waistcoat.

The most remarkable example of a foulard gown had a skirt which simulated a triple skirt by means of three deep pleats taken in the stuff and finished in shallow scallops. The foulard was gray spotted with white, and there was a little jacket of gray tulle. Under this the corsage opened front and back over a fllet and Valenciennes underbust. The hat was a soft gray crin, also entirely covered with white aigrettes sticking out in every direction. It was not in the least pretty, but it was very smart. Aigrettes are absurdly expensive and hats trimmed with them cost as much as a hundred dollars.

It must be admitted that there is a change in sleeves, slight when one regards sleeves collectively, but important in details are considered. There are now few or long sleeves, almost none in fact, and fewer kimono sleeves, but there were several examples of close, long sleeves completed with a big puff at the wrist, and in truth they were new models just launched by the dressmakers. The dressmakers say that the kimono sleeve and the arm-holeless bodices will be demode by autumn, except for coats and fur garments.

Here are two interesting sleeves, one for a dress bodice and the other for a long, loose coat. They are both new and a little alike from the fact that they might both be described as shirt sleeves. One, in a dress bodice, is moderately full and gathered into a conventional armhole and then into a narrow cuff and hand of embroidery, put on that of a wrap. There is no armhole, and the very full sleeve comes from the amplitude in the garment. The same narrow cuff finishes it, but it is put on at the wrist, and a little tab runs up the outside of the arm.

THE COLORED EDGE. The colored orlet or eke was a feature of most of the thin gowns, whether of muslin, fllet or gros tulle. In many cases the eke was of a different color from the same silk as the orlet, and the thin stuff was much "worked," that is, embroidered, with lace and so on. These costumes were worn with short or long loose garters, with short or no sleeves at all, and open to show much of the inner gown.

A little tailored frock of mauve colored tussor had a charming veste coat, short and made in two pieces, the front a little shorter than the back and both bound with violet velvet. The low, small waistcoat was of ancient tulle, ivory colored and bound about with saffron brad. The chemiseette front had a pleated jabot, and the underseives were tucked down the outside of the arm.

SOFT WHITE PLUMAGE. Hats are absurdly large; in fact, some one who remembered the Grand Prix under the Second Empire remarked that they were no larger than, and certainly in those days there was the crinoline to balance them. They are trimmed in two ways, either loaded with plumes and made feathers, or huge, old flowers, like tiger lilies, pavots, dahlias in faded tones and huge roses. A dainty pale green cloche was trimmed with a crown of madonna lilies, and another hat of white tussor straw was decorated on one side with large roses and on the other with iris. Iris is a shade of blue which always looks well with red flowers, as clever gardeners know when they grow iris and peonies in the same beds.

There are some thin straws so soft that they may be easily arranged in folds. One of these, in the fashionable flesh color, had a moderate, slight drooping brim and low draped crown, held on one side with a band of gold lace. On top perched an immense bird of paradise, its plumage covering the entire hat and falling down on each side so that the tips of the longest plumes almost touched the shoulders. Some hats were entirely covered with thin tulle veils, a particularly pretty fashion, with rose decked brims.

Sometimes a toilet had a single line worth recording. Such was a draped belt of soft silk, the folds held by bunches of pale green grapes embroidered much in relief. Some nice hat ornaments were choux of different shades of the same color in soft silk. The Ferret ruches were at-

tractive in soft shades like Lancret blue or mauve. Many of these gowns had bands of cloth or tulle to match about the hem, while the colored bands were seen everywhere. The band the same color as the skirt has the advantage of weighting the skirt and providing a foundation for embroidery, while it is less conspicuous than the colored orlet. In wraps there was the greatest possible variety, but there was one feature common to all—no wrap was cut with a straight line at the bottom. The line of the hem might descend in a point in front, or the garment might be longer in the back than in front. Very modish is a scalloped edge, and there were many on this order. When the wrap had any suggestion of a habit, some form of waistcoat accompanied it. Linings were rarely white; in a few instances they were of black satin, but generally of bright colored brocade or a mass of lace on a foundation of tinted mousseline de soie. One wrap was lined with soft gray ostrich tips, but this, lovely as it was, seemed inappropriate to the daytime. A lovely example of the kimono wrap was in soft gray Liberty silk lined with Pompadour silk having a light ground. The garment was embroidered in panels, each panel descending in a little rounded point on the bottom of the garment. The embroidery was entirely in gray and much in relief.

Undoubtedly the most important feature of the day, looking at it from the dressmaker's standpoint, was the change in sleeves and shoulder line. Undoubtedly the high shoulder is coming in again, and bringing with it the long sleeve, which in many cases is close. In truth, sleeves are longer now, three inches longer, than they were in the winter. Both garments and gowns are less "vague"; the waistline is more apparent than a month or so ago. These changes need not be taken up at once or violently, for certainly the spring fashions in their best expression are too graceful to be easily abandoned, but what the dressmakers believe is that kimono sleeves and loose effects are no longer to monopolize their attention and that fashion is returning to a more "classic" or conventional style of gown.

AIDE-GEORGE. Cards have been sent out by Mrs. John Louis George announcing the marriage of her daughter, Miss Christina George, to James William Aids on in London Tower.



WORN IN 1863. The difference in fashions as seen in gowns at the Grand Prix. WORN IN 1907.

WHEN IN GERMANY BE SURE TO SEE Grünfeld's Linen Store, 20, 21, Leipziger Street, Berlin, W. OWN MILLS, LANDESHUT, SILESIA. No Agents anywhere.

Tuesday, June 25, at the bride's home in Brooklyn. Mr. and Mrs. Aids will be at home on Wednesday after September 1 at No. 22 Madison street, Brooklyn.

A QUEEN ELIZABETH CHEST.

A Queen Elizabeth chest is one of the cherished possessions of Theodore Raymond, of Springfield, Mass., the treasure coming to him through his grandmother. The chest had been fought for for generations, until finally it came into the hands of George C. Raymond, who at once gave it into the possession of his son, Theodore Raymond. The great chest is said once to have been the property of Queen Elizabeth and to have been given to her maid of honor, Margaret Willoughby, from whom the Raymond claim descends. The chest came to this country in 1838, when Sir Francis Willoughby came to New England with his wife, Mary. He became Deputy Governor of Massachusetts in 1855 and continued to hold office until his death in 1875. Another treasure which he brought with him was a tablecloth of fine linen, with two rows of exquisite needlework across it, said to have been worked by Queen Elizabeth while she was a prisoner in the London Tower.

The chest is a massive thing, seven feet long and two feet seven inches high and wide. It takes two of the women of the family to lift its heavy cover which another stores away in it such things as moths get after. It is probably made of cedar, but is so darkened by age that it is impossible definitely to determine the character of the wood. The outside surface is covered with rude carvings and the inner side of the lid is completely covered with carvings interlined with black ink. The carvings on the inner side of the lid are best preserved. In the center of the chest are carved on each side by medallions representing gay pleasure parties. Cavaliers are on each side of the medallions. The carvings on the outside of the chest are in low relief, and the ravages of centuries have so worn them that it is not possible to tell what they represent. The coat of arms on the inner side of the lid is supposed to be that of Elizabeth before she became queen, for the chest is without a crown. The shield has either a cross or lions to make four quarters on a plain field; the supporters are a lion without a crown and a unicorn without a chain in its attitude. The crest is a griffin with its wings and is surmounted with a dual coronet of five points and has the rose of England in its mantling. It is believed that originally there were arms upon the shield, but the constant scrubbing of several generations of housewives has obliterated them. The lid is fastened to the body by two massive wrought iron hinges which are bolted to the wood by handmade bolts and nuts. At each end is a large wrought iron handle. Each was apparently driven through the wood, and the ends afterward flared. The lock is a work of art and fastened into the chest by large iron nails. The key is large and elaborate. The Raymond family has spent thousands of dollars to establish the authenticity of their chest, and now own them that they have done so beyond a shadow of doubt.

LITTLE MEN AND LITTLE WOMEN

FRITZ AND WAG HIS SON Two Clever Dogs That Are Hard to Beat, Thinks Engine Co. 44.

Wag, the pet of Engine Company 44, of East 75th street, has gone out into the country to live, but the men are not without a dog. Fritz, Wag's father, is still there to uphold the honor of the company, guard the engine house, cheer the men and run to all the fires.

Fritz is a dog of affairs, much more than ever Wag was, but then Fritz is older and more experienced. Wag's great points were his kind heart and his cleverness at performing tricks. He is probably still kind and clever out in his home at the athletic club on Traversers Island, but the men talk about him in the past tense. They like to tell how he rescued a baby puppy from freezing one cold evening in March.

Wag was taking a bedtime walk with Fireman Charles H. Ehrhardt, who is superintendent of the engine house. It was snowing hard. Suddenly Wag stopped and began to investigate a snowbank with his nose. Fireman Ehrhardt, supposing it to be a matter of honor, walked on, but in a minute Wag dashed after him and laid a neat little parcel at his feet. The fireman undid it, and to his great surprise found a baby pug, a most unhappy little pug, cold and wet, but perfectly sound.

They took the pug back to the engine house together, and watched over its feeding. Wag made it comfortable. The men wrapped it up and put it in a warm place, and after a brief consultation one of them dashed out and bought a nursing bottle and some milk, because it was quite evident that the baby was too young to eat with the other dogs. Wag hung around and became very lively and cunning, and then all at once, without any reason apparently, he just "up and died," as the firemen said. Wag felt quite sad about it, and it was some days before he could take any pleasure at all in his pipe.

For Wag is addicted to a pipe, though he is not particular about having tobacco in it, and he would probably object very much to having it lighted. But he will hold it in his mouth and sit up on his haunches, looking like a regular old smoker. He knows how to pray, too, sitting with his head bowed and his paws over his eyes. At the "amen" he uncovers his eyes and winks. That may not sound like a very nice "amen," but as Wag does it it looks quite right and proper.

horses, and no matter how many engines there are at a fire he never follows the wrong one. It may be a third alarm or a fourth alarm fire, but Fritz doesn't get mixed. Whoever No. 44 is there he is too. He's a great dog, Fritz is.

DOLLS OF ANCIENT TIMES.

Princess Clementine's Collection Contains Some Made Before Christian Era.

Princess Clementine, of Belgium, youngest daughter of King Leopold, is certainly a girl to be envied. She has the most wonderful collection of dolls in the world. Not to be seen about them, however, she has permitted them to be placed on exhibition for the benefit of the Calvary Guild for Poor Tuberculous Patients in Brussels.

It is a most interesting exhibit, not only to children, but interesting in an historical sense to older people. For here are dolls of every country and of every time—dolls that the little Babylonian maidens played with centuries before ever Christ was born, dolls from Greece, from Rome, from India, Greek dolls and Roman. Truly the love of dolls is the touch of nature that makes all girl children kin. The Greek dolls in this collection are rare specimens for not many of these dolls have survived the lapse of time. Apparently the dolls of ancient Greece were quite as luxurious as the most up-to-date dolls of today. The Roman dolls are even more antique. They are made of ivory, wax and clay, and their little arms and legs are jointed, just like a modern doll. The Babylonian dolls are wonderfully carved tiny figures of ivory. Some are of terra cotta. These dolls are the oldest in the collection. They are the dolls of the children of the ancient world, the dolls of the children of the ancient world of Babylon, living for centuries in the ruins of that city. They are the dolls of the children of the ancient world of the twentieth century.

LAST WEEK'S PRIZE WINNERS.

Drawing, a Fourth of July scene.—The nearest and best two original drawings were contributed by Mac T. Boyd, No. 645 Marcy avenue, Brooklyn, who wishes an embroidery set, and William Struz, No. 1206 Popham ave., New York City, a Tribune fountain pen.

HONOR LIST.

Dorothy O. Applegate, James A. Armstrong, Henry Bean, Arthur Bevan, Leslie Baker, Sylvester Ballef, Morris B. Belknap, Margaret Chaplin, George Cohen, Alda Chanler, Ward Cheney, Joe M. Crawford, Albert C. Drachman, LeRoy E. Driver, Thomas Ewing, Louis Feldman, Adele Franklin, Clarence Felscher, Harry Goodman, Corbin Garsden, Joe L. Hagedorn, Robinson Hollister, Margaret Jones, Alfred Harrison, Eudora Hester, Milton O. Jones, George Johnson, Reuelph Kremer, M. Kander, Eleanor Landon, Sanford Morse, W. Francis McNary, Eugene Nolan, William Newton, Louis Paquette, Helen L. K. Porter, Dorothy White, Edw. J. Riddway, Lode Robertson, Arthur Selby, Jacob Sorensen, John Smallwood, E. LeRoy Sheldon, Sam Skulman, Edna E. Smith, Dudley V. Talbot, John T. Wachter and Arthur Weiss.

A REMARKABLE CHARITY. One of the most remarkable charitable societies in Berlin is the Society of Cigar Tip Collectors. The members save all the tips of cigars used by them during the year, and send them to the depot maintained by the executive. The tips are sold to snuff manufacturers, and the sum realized is used to pay for Christmas dinners to poor orphan children.—Home Notes.

Princess Waldemar of Denmark, showing the large anchor that was tattooed on her arm in the Far East. Before her marriage, when she was Princess Marie of Orleans, Princess Waldemar travelled a great deal in the Far East. There she had many interesting experiences, visiting Chinese opium dens and being tattooed.

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