LITTLE MEN AND LITTLE WOMEN

The Adventures of Bunny Boots

BY E. B. SIMMONS.

"Come, Bunny, let's play football!" cry the boys with gleeful shouts;
And Bunny, smiling gently, says, "Well, well, we'll have some bouts."
And so they make him halfback, and he scoots upon the field.
"The fate of the opposing team," he proudly says, "is sealed."

At first he likes the game, till—oh! two howling mobs converge.
These are not boys, but wild-eyed fiends, that round him swirl and surge.
From underneath that scrambling pile comes Bunny's plaintive wheeze:
"Oh, please! you've made a slight mistake! I'm not the football, please!"

(To be continued.)

Making Casts in Plaster of Paris

In our last lesson I tried to teach you how to begin modelling in clay, and as I always sympathize with the beginner's natural desire to see some results from his or her efforts, I am now going to tell you how to make some simple casts in plaster of paris from your clay models. In low relief work it is very easy. For instance, let us suppose that you have carefully copied a profile from one of the medallions sold by the art dealers, and that you have modelled it in clay as I told you on the ground glass plate.

To begin making your mould you must first roll out some clay on a board, and cut it into pieces about two inches wide and about an inch thick, and with them form a fence around your head the size you wish your medallion to be. You will have to draw the circle first with a pencil to guide you, and then cut the clay to fit the circle and weld the pieces well together with your fingers and press them tight to the glass at the bottom, so that not a crack remains to let the plaster through. To show you what I mean, I have marked AA on the square in the accompanying cut to represent the ground glass, and BB to show the round clay fence which is to give the shape to your medallions.

When everything is ready, stick a lump of clay in each corner of your glass, and insert sticks to hold up a damp cloth over your work. The next step is to prepare your plaster of paris. You must be careful in buying it that it is taken from a freshly opened barrel, and you must keep it in a perfectly dry place. There is no danger that your plaster will stick to your clay, but you would better paint your ground glass with clay water. That is water and clay mixed together to the consistency of milk.

Now mix your plaster. For a small medallion mould about a pint of water will probably be enough, although it is always better to have too much plaster than too little, and the mould should be thick and strong. First, put the water into a china bowl and then sprinkle in the plaster little by little with your hand. It is very important for good work to mix the plaster in this way. Do this until the plaster is no longer completely absorbed by the water, but stays on the surface. If everything else is all ready, you can then mix it with a spoon, and when it is like cream cover your model, first blowing it, so that the depressions are all well filled, and then keep putting on the plaster until it is even with the clay fence. Remember that plaster sets very rapidly after mixing and that there must be no stoppage in your work.

After the mould is made, leave it to "set" for about half an hour; then take off the clay fence and lift it from the glass, and you will find that you have an exact mould of your work. Now hold the mould under a faucet of water and wash it until there is no sign of any clay adhering to it; then with a soft brush make a lather of soap and wash it well, so that the brush and the soap will permeate every part, but be careful that the soap is dissolved and that no particle sticks to the mould. This is the first part—the making of the mould.

The next development is the production of the cast. If you are in a hurry and do not want to wait until the mould is perfectly dry, you can give it a coat of sweet oil and then proceed to take your cast. If the edges of your circle are ragged, trim them neatly off with a knife and then bind a strip of oilcloth or stiff paper tightly around it, so that the oilcloth will be half an inch above the surface of the mould, then mix the plaster as before and put it in by the spoonful, brushing it into the different parts with a small camel's hair soft brush; then fill up with plaster to the level of the oilcloth, and brush it smoothly across. A palette knife will be found useful to smooth it on top. Let it "set" for about twenty minutes and then take off the oilcloth and lift the cast from the mould. It ought to come out without difficulty and be a perfect reproduction of your original bass-relief.

A MODEL FOR A PLASTER CAST.

There are many ways now of treating plaster; "old ivory" is perhaps the most satisfactory finish. To give this effect, get the best quality of linseed oil, put it in a can on a fire until it boils, then paint the cast with it freely a number of times, until it no longer rapidly absorbs the oil. In the third coat of oil put a little burnt umber, and apply to the lowest parts, wiping it off on the higher planes. When dry, rub the surface of the cast with a paraffine or wax candle, and polish with an old silk handkerchief.

MARGARET STERLING.

How to Win a Prize.

Contest No. 1 (Puzzle Maze). Choice of a sterling silver Tribune badge, a pretty collar pin, an interesting book, an embroidery set, "A Trip Around the World in Post Cards," a box of water color paints, an imitation ivory paper knife, a box of dainty note paper or a leather card case for the neatest and best three answers.

Contest No. 2 (Things to Think About). Choice of an interesting book, a sterling silver Tribune badge, a box of water color paints, a pretty collar pin, a novelty belt pin, a box of dainty note paper or an embroidery set for the neatest and best two solutions.

Contest No. 3 (Thanksgiving Candy Recipes). Choice of a box of dainty note paper, a box of water color paints, an interesting book, an embroidery set, an imitation ivory paper knife, a pretty collar pin, a novelty belt pin, a leather card case or "A Trip Around the World in Post Cards" for the best two recipes for Thanksgiving candy.

Contest No. 4 (Our Letter Box). A prize of $1 will be given for every letter printed under this heading. The letter may contain incidents in your life, anecdotes of pets, novel school experiences or things seen in travel. These stories must be original and must be written on one side of the paper only.

Be sure to state your age.
Be sure to give your choice of prizes.
Be sure to give your name and address.

Contest closes on November 6. Age is considered in awarding prizes. Address your answers and letters to Little Men and Little Women, The New-York Tribune, New York.

Things to Think About.

A SEA PUZZLE.

By prefixing a sea change:

1. A fragment of cloth to a rough, steep rock or point.
2. A large stone to an earthen vessel.
3. A number of things ranged in line to a bird.
4. A boy's nickname to something all children like to eat.
5. The animal that most closely resembles man to a point of land projecting into the sea.
6. A tree to ready money.
7. A float made of pieces of timber fastened together to a sailing vessel.
8. A frame or stand on which things are put to a break.
9. A jump to a slice of meat.
10. The number of years one has lived to an inclosure for birds or animals.

WORD SQUARE.

1. The name of one of Dickens's child heroines.
2. One of the Great Lakes.
3. Any slender mark or streak.
4. A near relative of the onion.

ANSWERS TO PUZZLES.

CROSS DIAMOND.

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H A L L O W E E N
  F L O W E R S
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TRIANGLE.

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LAST WEEK'S PRIZE WINNERS.

Cube Puzzle.—The names on the black sides of the blocks spelled William, on the white sides Chester, and on the gray sides Harriet. The neatest and best answers were sent by E. Ross, aged twelve years, No. 6 East 85th street, New York City, who wishes an embroidery set; Ruth M. Shaw, aged ten years, R. F. D. No. 1, Delancey, Delaware County, N. Y., a pretty collar pin; Mary E. Hedrich, aged fifteen years, No. 243 Franklin street, New Haven, a pretty collar pin.

Things to Think About.—The two prize winners and their prizes in this contest are Mae Hansen, aged eight years, Goshen, N. Y., a box of dainty notepaper, and Walter B. Reich, aged fourteen years, New Dorp, N. Y., a leather card case.

Halloween Drawings.—See pictures reproduced on this page.

Our Letter Box.—See letters by prize winners.

The Tulip Craze in Holland

Once upon a time—a little less than four hundred years ago, to be more exact—a wealthy Dutchman was showing an English traveller through his conservatory. The Englishman was something of a botanist, and having spied a bulb that appeared to be unlike anything he had seen before, naturally wanted to examine it more closely. So he picked it up and began to pull off its outer coats. He became still more interested, and was about to make some learned remarks when his host, who had been looking the other way, pounced upon him and wanted to know what he was doing.

"Peeling a most extraordinary onion," answered the traveller.

"A hundred thousand devils!" exclaimed the angry Dutchman. "It is an Admiral van der Eyck."

The traveller was still more interested, and wanted to know if these admirals were common.

The excited Dutchman became still more violent in his language, and invited his guest to "come before the Syndic and see."

And the poor Englishman did see. He was fined 4,000 florins for peeling that onion and kept in prison till he paid.

The onion was a tulip bulb, and the good Hollanders had gone mad about tulips at that particular time. They were in the midst of a costly war, fighting with Spain for their independence, and one would not think that they could have found time to attend to much else, but all of a sudden they took it into their usually sober heads, from the least of them to the greatest, that their beloved tulip was going to make them all rich. So the ordinary business of the country was left to take care of itself, and from the noble down to the chimney sweep every one went into the tulip trade. They speculated in bulbs just as people speculate in stocks and bonds to-day. Those who had no money sold their houses and lands, and because so many wanted to sell at once the price fell to much below the real value. But the price of tulip bulbs went higher and higher, until a single one might be worth a fortune.

A merchant gave his daughter as a dowry when she married simply a tulip bulb, and that particular kind of tulip is known to this day as "the marriage portion." Another rare bulb was sold for "4 fat oxen, 8 fat swine, 2 hogsheads of wine, 4 tuns of beer, 2 tuns of butter, 1,000 pounds of cheese, 2 lasts of wheat, 2 lasts of rye, a bed, a suit of clothes and a silver drinking cup." All these things together were valued at 2,500 florins, so that the bulb was a very cheap one, after all, for we are told that a root of the great "Semper Augustus" was sold for more than five times this sum—13,000 florins.

Sometimes people who did not know the value of these modest little bulbs got themselves into dreadful scrapes, as the English traveller did.

It was on this history of the tulip mania that the novelist Dumas founded his story of "The Black Tulip," which went through so many difficulties and dangers before it took the prize at Haarlem, but Dumas probably did not intend us to believe that the tulip was really black. There are tulips that are called black, but they must be only a very dark purple, for florists say that no flower can be really black.

It took the good Hollanders about four years to recover from the tulip mania, which began in 1634, and by the end of that time, of course, many of them were ruined. But they still love tulips, and a wealthy Hollander is as proud of owning rare specimens as a rich Englishman is of his fine horses or an American millionaire of his costly pictures.

Holland is still the centre of the tulip growing industry, but we no longer think, as people used to, that the tulip can reach perfection only in Dutch soil. We now know that it was the Dutch brain, and not the Dutch soil, which made the Dutch tulip, and American florists can grow tulips now quite as well as the Dutch do.

PRIZE HALLOWEEN DRAWINGS.

By Mignon R. Tyler, aged fifteen years, No. 43 East Passaic avenue, Rutherford, N. J. Prize, a box of water color paints.

Our Letter Box.

THE SWALLOWS' NEST.

Dear Little Men and Little Women: I spent my vacation up in the Catskills, and can never remember having had a better time. I lived on a farm where they had a number of horses, cows, pigs, chickens and geese. I soon made friends with all the animals but the geese. They flew at me once, which frightened me so that I always took good care to keep out of their way.

One thing that interested me very much was a barn swallow's nest, which I discovered built against one of the beams of the barn. It was made entirely of mud and straw, which the birds had carried themselves, and it looked just like a very small theatre box. In the nest were three tiny little birds with very large mouths. My, how they would open them when the mother bird brought in a worm or bug! I used to go down to the barn every morning and watch them have their breakfast. The mother bird would fly back and forth to the nest any number of times with food for her little ones, and then, how she would talk to them! I often wondered what she was saying.

As the weeks passed the little birds began to grow quite large and pretty, and just as I was thinking that the nest would not hold them much longer the mother bird started to teach them how to fly. She would circle round and round the nest, all the time talking to her young ones. At last she got one after another out, and they flew just a short way, and then went back to the nest. Each day they flew a little further, until at last they began to fly out in the fields. Then, one morning, when I got down to the barn I found the nest empty. My little friends had gone, never to return.

Trusting all the Little Men and Little Women are having a pleasant vacation, I am, yours truly,

MAY CALHOUN (aged 15).

No. 55 West 106th street, New York.

PRIZE HALLOWE'EN DRAWING.

By Adair Black, aged thirteen years, No. 91 Ridge Road, Rutherford, N. J. Prize, an interesting book.

HONOR LIST.

1, Guy Almy; 2, Addison Armstrong; 3, Esther Brown; 4, Walter Baer; 5, Bessie Brigden; 6, Gladys Bennett; 7, Ernest Benjamin; 8, Marion Boerckel; 9, Marjory Bell; 10, Marion Crandall; 11, Constance Day; 12, Louise Doran; 13, Helen T. Dutton; 14, Leo Eisen; 15, Helen Fitch; 16, Bessie Green; 17, Charles Gildersleeve; 18, Douglas Hall; 19, Dorothy Hitchings; 20, Eyre A. Hibbard; 21, Ruth Herzog; 22, Amy Jennings; 23, Cicelia Johnston; 24, Wilbur Kamman; 25, Elizabeth Launder; 26, Marian C. Luce; 27, Alma Marston; 28, Harry P. Merritt; 29, Georgette Moses; 30, Dudley Mygatt; 31, Bessie L. Nichols; 32, Bessie M. Newman; 33, Evelyn Orne; 34, Mabel E. Pleshet; 35, Emma Preston; 36, Marion Parker; 37, Margaret Pitt; 38, Marguerite Richards; 39, Polly Logan Seeley; 40, Ruth Smith; 41, Emma Seipp; 42, Beatrice Schwartz; 43, J. B. Scanlan; 44, Grace D. Traver; 45, Edmund B. Thompson; 46, Bertha Tilney; 47, Lillian Tyler; 48, Jack Wander; 49, Harold La Ware; 50, Frances Louise White.

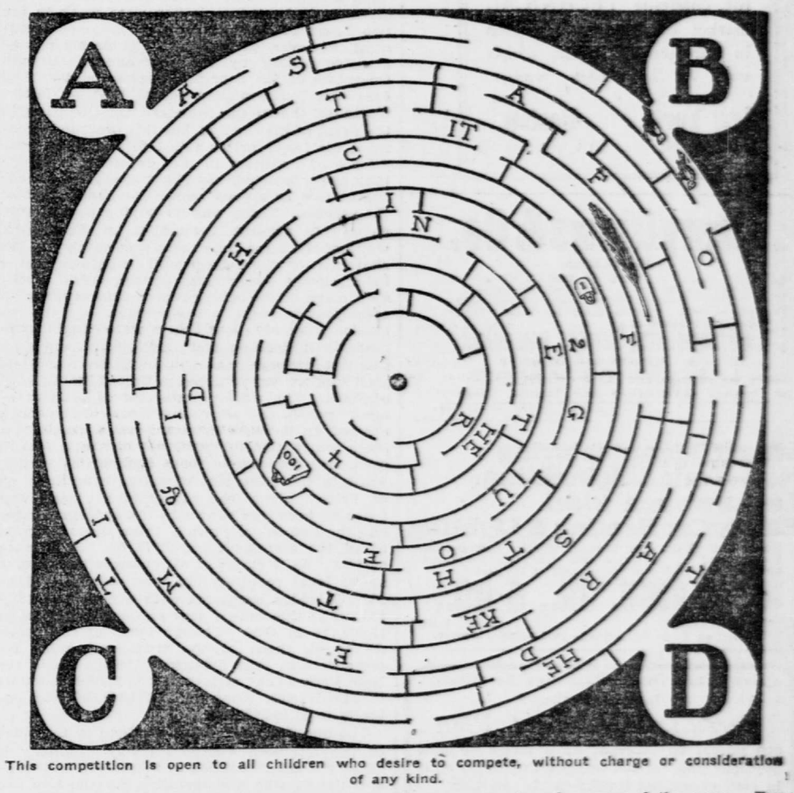
Dear Editor: My watch is running fine, and I thank you very much for it. Wishing The Tribune success in after years. Very affectionately,

Middle Hope, N. Y. GLADDEN WESTLAKE.

Dear Editor: Your lovely book arrived here a few days ago and I find it very interesting. I am, as ever, your constant reader,

Stamford, N. Y. WINIFRED HAGER.

PUZZLE MAZE.



This competition is open to all children who desire to compete, without charge or consideration of any kind.

In this maze you will see that there are four entrances, one at each corner of the maze. Try each one in turn and see which will lead you to the centre. Note the letters and pictures scattered along the path of each, and write them down. When you have found the right path you will see that by taking the letters and pictures in the order that you find them you have a common saying. There is only one way to reach the centre, and, at the same time, find the saying. See if you can find that way, and send in the saying, mentioning the letter at the entrance of the path you take. In three other paths you will find sayings started, but not completed. Complete these and send them with your answer.

For the neatest and best three answers we offer the choice of a sterling silver Tribune badge, a pretty collar pin, an interesting book, an embroidery set, "A Trip Around the World in Post Cards," a box of watercolor paints, an imitation ivory paper knife, a box of dainty notepaper, or a leather card case.

Food Values of Some Vegetables.

Recipes for Lending Variety to the Diet—Cream Soups for Children.

"The price of a vegetable has nothing to do with its food value, or even its palatableness," said Miss Anna Barrows at a recent cooking lecture at the Brooklyn Institute. "The price is fixed by the length of the season, the difficulty of raising it, and so on. Carrots, which are in the market nearly the whole year, are very cheap, while French artichokes have a wholly fictitious value. Mushrooms, at $1 a pound, have a very fictitious value. Some claims have been made that they would take the place of an equal quantity of meat, but that estimate was based on the dried mushrooms. When vegetables are high we do well to extend their quantity by the addition of other food materials, as with the meats and fish. Beet tops can be cooked as greens, and served with the boiled meats sliced around. Carrots and cauliflower can be served with cream sauce, which adds to their nutritive value. Wilted vegetables will freshen by standing in water for a time. If you cut off the stem end of a cabbage and stand it in a bowl of water it will freshen up exactly as cut flowers will under the same treatment. Time and fuel are saved by cutting carrots and similar vegetables in sections for boiling.

"The potato is quite a different vegetable now and next March. This is the time of year to have baked potatoes. None of the thousand fancy ways of cooking potatoes are so good or preserve the whole nutriment of the vegetable so well. Late in the winter, when the potatoes are not so good, is the time to soak and cook them in fancy ways. The supremacy of the potato among our vegetables is very strong. We have had it less than three hundred years. The race possessed a number of our common vegetables long before that, yet the potato has thrown them all into the background. We use it more than is necessary. Rice or macaroni could be usefully substituted for it at times.

THE USEFUL GREEN PEPPER.

"Vegetables are of two classes—some with good, sweet juices, which we want to preserve, and others with the opposite. It is well to boil carrots and some other vegetables in a small quantity of water and use the water afterward in soup or sauce. But potato water should never be so used. All greenish portions should be removed, and old potatoes should be soaked before cooking. The potato belongs to the nightshade family, and some of its deadly cousins' unwholesome properties seem sometimes to linger about it. One of the vegetables whose juices we want to preserve is corn. Some people go so far as to boil it in the husks, tying the husks back in place after the silk is removed. The same rule holds with corn as with fish—the quicker from the source of supply to the fire the better.

"The milk in the corn hardens when boiled or roasted, but in corn pudding or fritters it remains soft and milky. Corn in the ear has a greater amount of waste than almost any other vegetable. Two tablespoons of food is a generous allowance from an average ear. A person may eat four ears of corn and not get the nutriment he would from one good baked potato. The average can of corn contains a pint of food, so at the prices of green corn one may see why summer boarders are regaled with canned corn."

Miss Barrows showed the corn from four ears, making about a cupful. To a portion she added an egg and a little flour for thickening and cooked on the griddle as corn fritters or "mock oysters."

"As I don't see how they could 'mock' any one after the first mouthful I prefer to call them corn fritters," said Miss Barrows. These fritters can be cooked in the chafing dish and canned corn chopped can be used for them. With milk added instead of flour and baked in the oven it makes the unsweetened corn "pudding," used as a vegetable. An egg to every cup of milk is the proportion for this.

Miss Barrows took a green pepper, cut off one end and scooped out the interior.

"Now this," said she, holding up the shell with a smile, "is the place to cook any nice little mess we like. It is a good place to warm over cold boiled rice, or stuffing left from fowls, or any kind of cold meat left in the refrigerator, chopped and used alone, or mixed with breadcrumbs, and any kind of flavoring you like. Different fillings can be used with the different peppers. It isn't necessary to have them all alike. Baked and served piping hot, cold scraps will go off in this way in a manner wonderful to behold.

"Brussels sprouts are merely diminutive cabbages. If you know how to cook cabbage you can cook Brussels sprouts and cauliflower. They are all the same thing. Brussels sprouts are expensive, but as there is little waste about them it makes them a medium priced vegetable, higher than cabbage and not much better except for variety. The end and outer leaves of each little sprout should be removed. They can be served in timbale cases.

"If you have a garden in summer and the cucumbers ripen too fast to be used raw, pare the larger ones, remove the seeds, cut in strips and cook and serve on toast exactly like asparagus. It will make a dainty and appetizing summer dish.

"Never make the mistake of using a 'bunch' of celery for soup, as recipes so often say. Use the inner stalks for the table, the next layer for salad and the outer ones for soup. Vegetables too tough to be eaten raw are perfectly good in salad, just as tough steaks make good Hamburger steak, because the fibre has been all cut up.

FOOLISH WAY WITH CELERY.

"We are developing a very foolish fashion with celery. I don't know whose brilliant idea it was in the first place, but in dining cars and restaurants now one sees celery treated in this fashion." She took a bunch of celery, slashed it across twice at the bottom, making four sections, and set it in the glass.

"I suppose the idea was to give each person sitting at the table an equal portion," said she, "but celery treated in that way can never have been thoroughly washed, for it requires to be washed stalk by stalk.

"It is a perfectly simple thing to make the various cream of vegetable soups, cream of lettuce, celery, peas, corn, cabbage or anything else. They are all made in the same general fashion. The white sauce in which creamed carrots are served, or creamed mushrooms, creamed fish or creamed anything, when added to the broth in which chicken or celery or anything else has been cooked, makes a cream soup. The base of the white sauce is two tablespoonfuls of butter and two of flour melted and worked together to every half pint of liquid. If this liquid is milk it makes the white sauce or the cream soup. If it is strained tomato, it makes tomato sauce, a most useful chafing dish mixture, because so many kinds of meat can be warmed over in it. If the tomato flavor is not liked so strong, a portion of the wetting can be soup stock, or beef extract, or water. A little onion can be cooked with the tomato, or, with the butter and onion juice, can be added later.

"If you cook any vegetable in water you have when it is done some cooked vegetable at the bottom of the kettle and a quantity of water which is strongly flavored with the vegetable and contains the vegetable juices, which are nourishing and hygienic. Pick up your kettle and turn the contents through a sieve, preserving the water. Rub the vegetables through the sieve into the water. You have now a mashed or strained vegetable in the water, but it will sink to the bottom, leaving clear water on top. It requires the addition of flour to make the vegetable mix evenly all through the soup. Now, if to this mixture you add the white sauce thickening, in the proportion of two tablespoonfuls each of flour and butter to every half pint of liquid, you have the cream of vegetable soup. The liquid is the vegetable water and milk, mixed in any proportion you like. If you like the vegetable flavor strong you will retain more of the water, and if you wish to increase the food value you will add more milk. As milk turns to a solid in the stomach, a rich milk soup is practically a solid dish. The usual proportion is half and half.

"Potatoes and celery are often cooked together for a cream soup, and, of course, potatoes should be very well soaked beforehand, as the water they are boiled in is used. A little onion is cooked in almost all vegetable soups, though hardly with peas. Soup greens may be thrown in—anything you like for a flavoring. Celery alone makes a very delicate soup, but a few stalks too tough for the table will make celery soup out of potato. Corn should be well chopped for corn soup. To prevent the curdling of the milk in tomato soup do not put the tomato and milk together until the last moment before going to table, or, if you are afraid to trust it, put soda in the milk, in the proportion of half the size of a pea to each cup of milk. Half a cup of tomato to each cup of milk is the proportion for tomato soup. Another way of making a tomato soup is to put a can of tomato in a kettle of water with rice and flavoring, set it on the back of the stove and let it cook slowly till the rice is done, and then strain. The rice thickens it and provides the nutriment.

"These cream soups are in reality merely another way of serving vegetables. They are very nutritious, can be prepared in great variety, and many persons who would eat little or none of a plain boiled vegetable will consume a cream soup made of that same vegetable with avidity. I have known persons who never touched raw celery who were very fond of cream of celery soup. Children will often make a whole meal of a cream soup with bread or crackers, and if the truth were known many a grown-up will do the same. The vegetable flavor removes the flatness from the milk and enables one to consume a quantity of it which would not be palatable in its raw state.

"Peas and beans are the best of all substitutes for meats, as they contain the same proteids which form the food value of meats. So in a cream of pea soup one has practically all the food values—the proteids, the fat of the milk and butter, the vegetable juices and the starch of the bread or crackers eaten with it."

ILLITERACY AND CRIME.

The official report on the prison population in England remarks on the fact that many of the young boys convicted of crime were unemployed at the time the offence was committed and had been unemployed except at rare intervals since leaving school. In one of the London prisons it was found that many of the boys received, boys between the ages of sixteen and twenty, had hardly been to school at all and could neither read nor write. They generally explain their illiteracy by saying that they come from neighborhoods where attendance officers can be evaded or defied. These "juvenile-adults," as prisoners between sixteen and twenty years of age are called, are, in stature and weight, under the average of the rural laboring class, and even under that of the artisan population of the towns

New Adaptations of the Princess.

None but the Magicians of Fashion Can Produce These Graceful Clinging Gowns.

Not by any means are the winter's smartest gowns to hang in loose, indefinite lines, calculated to conceal alike the defects in a bad figure and the graceful poise of a good one, a style yclept Directoire in every bizarre effect. Instead, some of the loveliest of the newly imported models show adaptations of the princess effects that are charming from all points of view, so accurately are the proportions balanced. The elimination of the waist line is by far the most severe test that any figure can be put to, and divinely tall and slim must she be who wears such creations of the modiste's fancy. And on the frocks, no matter how simple they appear when completed, far more time and skill are expended than for the most elaborately built gowns of a season or so ago. For, unless the apparent "waistlessness" is given at exactly the right point, with just the right "touch," and the wearer be blessed at least with slender hips, the result is extremely grotesque.

The majority of the new princess gowns have all the appearance of fitting like a glove about the hips, but in many a slight mousquetaire effect is given above the waist line to girdle height, and the fronts are surpliced, a panel at the back relieving the plain, tightly drawn look that the habit back ordinarily has. Sometimes, as in one very stunning original model, the surpliced effect is given at back and front alike, the soft, pliable cloth drawn smoothly at the waist line, and revers of some sort are arranged to give a long and almost a lanky line that is becoming both to the well developed and the slender figure.

It is noticeable that oxidized silver, dull gold and green gold are freely used in the hand embroideries on the inevitable chemisette or vestee. Satins, very supple and shimmering; dull ribbed silks, the ribs at any space apart or of any width, and braids, plain or fancy, are the accepted ornamentation for indoor frocks or street costumes, but on the coats, which are invariably Directoire, soutache braiding is most seen, combined with padded embroidery or embroidery in fine braids, such as are used on net bandings. The braiding is in long lines at the seams, and in handsomer braids than used heretofore. Being employed in severe effects, better materials are called for.

The buttons on coats are covered to match the collar, and cuffs, or else with the fabric used for the suit, and the best looking models do not show them overlarge. The tendency is, in fact, toward small size, except for fastening. Buttons of coiled or interlaced soutache have a cachet that cannot be attained by any other button not metal, and are used in innumerable designs, being, of course, hand made to suit the idea of the customer.

The monotone effects are more seen this season than ever before, and in fact must be adhered to, for bizarre flights of color added to the present originality in every other feature of feminine apparel would make a fashionably gowned woman look like a comic cut in the Sunday paper. But in the waists of the Directoire gowns a contrasting note of color peeps out gayly from some unexpected corner, and though frequently a daring choice, so little is used that it proves an added charm, for never before have the various materials been made in more lovely shades than those of this season or in shades that harmonize more beautifully. Pastel Persian effects are much used to give a touch of color different from the foundation fabric, and may be introduced in a lace band or motifs at the edge of the yoke or in the sleeves. One novel use of small Persian medallions is shown in a black chiffon sleeve that has mousquetaire fulness from shoulder to wrist, with the medallions holding the fulness in place at well spaced intervals. This gown is of black meteor crepe, in one of the new princess modellings, and has a Persian band at the edge of the yoke, which is of point lace, creamy with age.

Directoire shoulder capes of satin to match the frocks are now in order, with standing Marechal Ney collars. For general wear with different gowns they are used in black.

TIME FOR THE PLUMED KNIGHT.

An English weekly comments with mild amusement on the fact that a young man, an Englishman, wore a purple coat at a fashionable wedding. No one seemed to approve of the innovation, and the purple coat has not appeared again. "The fact is," says the journalistic critic, "that Englishmen of this day consider dandyism as extinct as the dodo." It does seem hard, though, that the man with a soul for color shouldn't be allowed to gratify it in his own attire. But so it is. A man may wear a bright necktie if his wife will allow him, but he can't depart from the regulation brown, black or gray in his coat or trousers, or his fellow men will regard him as mad or silly. It does seem strange that men should band together to deprive one another of external aids to fascination, at this stage of civilization, too, when women are becoming so independent as to find men much less irresistible than of yore. In the days of the cavaliers men didn't need plumed hats to make themselves beautiful to women, for the women had no occupation but to marry them, anyhow. It is now, when a thousand occupations are beckoning to women, that men need plumed hats.