GOWNS FOR THE BRIDE.

Vagaries of Fashion Shown in the Trousseau.

SLENDER EFFECTS SOUGHT.

Styles That Indulge to the Extreme Woman's Desire for Variety.

The Whole Tendency of Fashion Directed Toward Producing an Effect of Slenderness in Figure—The Regulation Wedding Gown and the Newest Improvements Upon It—Very Elaborate and Graceful Organdie Costumes—Bridesmaids' Frocks in White Satin and in Colors—Pipings One Distinguishing Feature of the New Fashions and Hand Sewing Another—A Craze for Transparent Materials—Beauties of the New Foulards and Other Goods—Combinations in Separate Waists.

Weddings are in the ascendant among fashionable festivities in this transition period between Easter and the midsummer gayeties, and it is the trousseau in connection with the summer outfit that brings out the many vagaries of fashion. The desire for variety can be gratified to the extreme this season, as there is simply no end to the variations in modes, chiefly expressed in the ways of trimming and the cut of the skirts. The whole tendency of fashion is directed toward producing an effect of slender-

ness in figure. Whether you possess it or not you must aim at it with all the ingenuity you can command, for it is this feature that dominates the realm of new gowns.

The regulation wedding gown is of white satin or white silk, but other pretty and more becoming gowns are made of white lace over taffeta, and of organdie muslin if expense is an object. Satin is the material most used, of course, and narrow ruches of chiffon or tulle make an inexpensive as well as effective skirt trimming. Skirts with a panel front of plaited chiffon or lace are very popular, and a tiny wreath of orange blossoms across the foot of this panel adds very much to the beauty of the skirt, which

is otherwise perfectly plain. The guimpe neck and the sleeves of lace or chiffon are a special feature of wedding gowns, as they are a means of economy if made detachable so that there is a full-fledged evening dress for use after the ceremony. A satin gown, covered with pearl-embroidered mousseline de soie, completed with a train of white brocade, is as elegant as it is English in style; but very attractive wedding gowns are made of white chiffon, over taffeta silk, and trimmed with insertions and frills of lace. Liberty satin makes up very nicely in this sort of dress if it is well lined to give it a heavy appearance.

Organdie gowns are usually ruffled, elaborately trimmed with lace insertion and edging, and completed with a sash of taffeta silk and a bunch of orange blossoms on one shoulder. Some of the very latest wedding gowns of satin are made in princess style, opening at one or both sides over a panel of lace. Narrow revers covered with narrow puffed frills of white chiffon turn down from a yoke of lace, and the sleeves are quite plain with little frills of lace at the top.

Bridesmaids' costumes are sometimes made of white satin, but colors are most generally liked whether the material is silk or organdie. Peau

de soie in pale yellow, pink, and green makes lovely gowns with wide chiffon sashes ruffled across the ends, and tucked bodices with narrow frills of lace at intervals on the tucks. A pretty

accompaniment for these gowns is a white chip hat in shepherdess shape, trimmed with white plumes and real flowers tucked under the brim. An odd costume for the bridesmaid, shown in the illustration, is a white cloth skirt trimmed with folds of the same, and a tucked bodice of

white taffeta silk. Ficelle guipure outlines the groups of tucks, the chemisette is of lace, and a striking touch of color is given by a jaunty little cape of heliotrope velvet falling from one shoulder. A white straw hat with white feathers and lilacs at the back completes this costume.

Among the general features of dress which distinguish the trousseau gowns as well as the fashionable summer outfit in process of construction are the pipings of white, black, or some contrasting color used as a finish on the bodice and edging the folds on the skirt. A silk cord is sometimes employed to give a similar effect. Gathered ribbons, fine cordings, and tucks are in evidence everywhere on every kind of gown. A novel use of tucks is shown in a lately imported gown of gray nun's veiling, which is tucked around the waist in vertical lines a little more than five inches long. The tucks are very narrow, and separated by fully twice their own width, but they give a slender

appearance which is very flattering. Narrow gray and white checked ribbon, with black cord sewn along one edge in upright straps not more than half an inch wide and finished with tiny buttons, is one of the novel dress trimmings on a gray cloth gown.

Hand sewing of various kinds is a distinctive feature of dress decoration, and especially in the form of drawn work. Silk and nun's veiling are particularly adaptable to this sort of trimming. Flounces have drawn threads worked over like similar designs in linen table covers, and silk collars, frills, cuffs, and various shaped pieces for decorating the bodice are finished with this open-work line above the narrow hem. The hem is often added to the main portion with an open-work stitch of silk, and the corners are mitred together with the same effect. Flounces are scalloped on the lower edge and finished with plaitings of silk.

Insertions of lace in squares and diamond-shaped pieces are set into the skirts and bodices of foulard gowns with an old-fashioned briar stitch, while medallions of embroidery are used in the same way. Grenadines and nets of various kinds, satin-finished foulards and taffetas are the leading materials on the list for dressy summer costumes.

The fashion for transparent materials amounts to a craze this season, and besides nets and grenadines there are lace gowns, gowns of gauze de Chambray, and silk organdies. The more frail a fabric the more up to date it is. Tissues in the daintiest shades of pink, blue, and yellow are made up with the fashionable apron skirt with fitted flounce below and trimmed with ruffles of gauze ribbon matching it in color, with a white stripe on one edge. Three of these ruffles, in as many different shades, trim the bottom and encircle the skirt where the flounce sews on. A yoke of fine lace with a draped bodice is pretty for this material, and an inner skirt of chiffon over the silk foundation is a necessity for good effect.

Most of the new foulards are patterned with white or black, and quite the prettiest of all is a white foulard with black polka dots. One imported costume in this material is made with one of the new three-tier skirts, cut in three circular portions joined together with a seam covered with three double narrow bias folds of the silk lapping a little over each other and stitched on the upper edge. The lower portion of the skirt is very full, and finished on the edge with five folds having rows of half-inch black velvet ribbon between, each one showing just a little edge of black. The black velvet is not used in the upper clusters of folds, if the woman who is going to wear the gown is short, as the black lines take away from the height. The bodice has a yoke and vest of satin de soie (which is very much like chiffon, except that it is more glossy and has a little more body), shirred into groups of three fine cords. Folds and velvet ribbon are the finish, while a pretty contrast is made with a collar-shaped frill of red silk, finished on the edge with a hem set on with an open-work stitch of red silk. Frills of silk finish the neck and wrists.

Silk poplin in contrasting color and finely tucked is used for vest and yokes in the foulard gowns, also white silk covered with rows of stitching. One charming gown of mauve fou-

lard, patterned faintly with white, shows rows of Valenciennes insertion in the skirt bordered with narrow gathered white ribbon. Medallions of lace with the same finish are set in the bodice, and the belt is of black velvet with an amethyst buckle.

Separate waists are quite as popular as ever and one novel combination is a pink chiffon with shirred sleeves. Over the bodice, below the square neck, is another bodice made of inch-wide black velvet ribbon set together with lace insertion and steel beads. This is extremely pretty with a black skirt. Waists of crêpe de chine in white and colors, tucked closely crosswise and in groups in the sleeves, have yokes and vests of heavy Russian lace. The fancy for odd waists is shown again in one of the new costumes for spring. The skirt, quite plain, is of cashmere in a pretty shade of heliotrope. The bodice is of heliotrope and white striped silk, made with a yoke of heliotrope velvet cut in two points across the back like a shirt waist, and straight and narrow in front. Narrow

cream guipure finishes the edges of the yoke, encircles the waist above the belt, pointing up in the back, and trims the velvet cuffs. A small round cape of heliotrope velvet completes this costume for a carriage gown, and the novel feature is the finish, which is a bias band of the striped silk on the edge, turning in two coils at the middle of the back.

A fine light cloth gown in a pale shade of fawn shows three vests, one of ivory satin worked with narrow gold thread, one of turquoise blue velvet, and another of cream white cloth, nearly covering the inner vest of mousseline de soie and appliqué lace.

A pretty travelling gown for the bride shown in the illustration is of fawn cloth with circular ruffles, piped with white silk, a tucked white silk vest with a white lace bow, and tucked

sleeves. A silk costume for the trousseau is in one of the new shades of blue, striped below the apron yoke with cream lace insertion. The apron, like the yoke, is embroidered with white and finished with a lace ruche. The belt and neck band are of green velvet. Glacé silk, in green, white and black stripes and checks, forms another summer gown, with a cape to match. The skirt shows panels and a sash of white chiffon with ruffles across the ends, strapped across with bands of black velvet, fastened with paste buttons. The bodice is slashed over panels of chiffon, and, like the skirt, is trimmed with cream appliqué. The high collar of the stylish cape is lined with shirred white chiffon. Another costume shows one of the new sashes made of white point d'esprit, lined with pink chiffon and trimmed across the ends with frills edged with white satin baby ribbon and headed

with an insertion of black lace and a puffing of pink chiffon.

A gown of dark bright blue cloth is trimmed with stitched bands and two narrow frills of cerise and white checked silk, with an interwoven border of satin, which finishes the bottom. The same silk trims the waist, together with soft yellow lace; straps of cloth, with white pearl buttons, finish the sides, and the belt is of black velvet. The three circular frills of cloth at the top of the sleeves are a novel feature. Cashmere forms the next costume, which is trimmed with bands of black velvet ribbon with a picot edge, and a frill of lace falling from a band of embroidery is added above the rows of velvet on the bodice. A dressy bodice of silk in a mauve shade of blue has an open square neck and a vest of primrose chiffon covered with an appliqué of lace. The belt is of black velvet, which is also the finish on the collar band. Another bodice in mauve silk is tucked on either side of a vest of tucked white silk and Valen-

ciennes lace. Black velvet ribbon edges the collar, epaulets and basque. Another bodice of crêpe de chine, tucked and trimmed with lace insertion, has a collar of silk of the same color edged with plaited frills.

WOMAN'S SECOND PROBLEM.

HOW SHALL SHE HOLD A MAN AFTER SHE HAS CAUGHT HIM?

Various Phases of the Experience of Womankind Presented—New Styles in Wash Veils—Very Fine Silk Stockings—Sun Bonnets in Fashion—Bracelets Worn Again.

It is one thing to attract a man and quite another to keep him attracted, to hold him after he is attracted. A woman of average physical and mental charm can attract all the men of her acquaintance for a time, she can attract some of them for all time, but she can't attract all of them for all time. It takes a very extraordinary woman to do that. Men have always thought themselves interesting subjects, and no wonder, for since the day when Mrs. Eve-Adam was set up in the sun to dry, woman has looked at them through the glasses of maidenhood, wifehood, widowhood, and spinsterhood. Of course, the results have been various.

A young girl, a middle-aged wife, a widow, and a spinster fell to talking about this subject not long ago.

"You're all always railing at me for having so many beaux and never getting a husband," said the girl in reply to a remark. "Maybe it's my fault and maybe it isn't. I haven't quite settled in my own mind whether it is or not. I have settled one thing, though, and that is that it is one thing to attract a man and another to hold him after he is attracted. When I once set my head to draw a man to me I can do it, but I have never yet been able to keep one that I wanted in the least. Why? That's what I'd like to know. Perhaps it is because my nature is too yielding with those of whom I am fond, or it may be that I demand too much of a man when I am inclined to care for him. I rather think, however, the trouble lies in the fact that I permit friendship to ripen too rapidly when I meet a congenial spirit. Philosophers tell us that friendship is the slowest fruit in the garden of life, and yet I force it to perfection as a florist does his lilies at Easter time, and you all know that forced flowers and fruits decay very soon. Friendship is the most beautiful attribute of human nature, and nature will not be hurried. I wish I knew what the trouble is."

"Why, I don't think it is hard to hold a man after you've once attracted him," said the wife, who has the reputation of still being sweethearts with her husband, though she has grown children. "You make a mistake in really yielding to a man whom you've attracted. You should smile and smile and only seem to yield. A woman who wishes to hold a man should never allow him to understand her thoroughly. She should be to him a sweet mystery. The mysterious interests us all. That's our nature. We sting to what we don't quite understand in the hope of solving the problem. I'm getting to be an old woman, but I never let a day pass without mystifying my husband. I make an enigmatical remark that he has to think about or I do or refuse to do something that makes him open his dear kindly eyes and stare; but, mind you, I am gracious and loving with it all. Then I coquet with him. It is a sad day for a husband when a wife leaves off her mask of coquetry. You know flirting is one thing and coquetry another. A refined woman is born with a sweet spirit of coquetry, but the art of flirting is acquired, and is generally somewhat vulgar. You can coquet and be perfectly sincere, but flirting is merely another name for insincerity. But I was talking about holding men. It's a very good plan to coquet with them and to see to it that they do not read your every thought, word, and deed. Of course, we are only looking at this subject from a mental viewpoint. We are speaking of how to hold men in that way and not by physical charm, for there is no elevating happiness to be derived from the latter method. It would be senseless to say that women have not held men in that way for a lifetime, and perhaps in the life to come, but I doubt if there has been a peaceful satisfaction to either in such bondage."

"You accuse the girl here of wavering affection," rejoined the spinster in her most metallic voice. "You do her wrong; she is but seeking a constant man. If she ever finds one, she won't have any trouble in holding him. Of course, she can attract men by the wholesale. Any woman can, and I don't add if she has good sense. Brain is not a necessary commodity in attracting men, but flattery is. Some sour old maid has said that there never was a man so homely, so halt, so deficient in beauty or brain, that he could not get a wife when he wanted to; but I think she misstated her proposition. There never was a woman so unattractive but what, if she set her mind to it, she could attract some man long enough to get him where he couldn't get away if he wanted to. It's all well enough for young people and married ones to have their jokes about old maids; but I assure you most of us are self-elected. However, if a woman, after she has attracted a man, wishes to hold him, she must take care not to be too clever. Men like women who are just clever enough to grasp their cleverness and are just dull enough to admire it immensely. If woman wants to hold man, she must admire him and make him feel it. She needn't keep ding-donging into his ears how much she admires his wit or stupidity, as the case may be, but she must feel admiration and look it and seem even to breathe it. And if she does that, another woman ten times prettier, cleverer and richer, but with less subtlety, couldn't drag him from her side."

"This talk of how women can attract and hold men strikes me as being very strange," spoke up the widow, and the old maid smiled significantly. "Nature made women to be won and men to win. I think it is easy enough for a single girl or woman to both attract and hold men. Women look at their men admirers, but do not examine them. But a woman examines her husband and he examines her, and so frequently both are put to it to know how to hold each other, to retain each other as comrades, as friends as well as in the closer relationship. If husband and wife were more intimate and less familiar in their relationship to each other, each would retain the charm for the other that they found so dear in the days of sweethearting. Married people are so apt to mistake familiarity for intimacy, for closeness. A man and his wife may be very familiar with each other and still be as far apart as the poles. When a woman marries she should make every effort to retain her girlish modesty, her love of privacy. She should make herself as beautiful as possible, but she shouldn't under any conditions allow her husband to see how she does it. A rose, as an expression of one of God's most beautiful thoughts for his children, is a lovely thing to us; but if we knew exactly what that rose was, how it was made, we most likely wouldn't care half so much for it.

"There's another reason why the average woman cannot hold the men she attracts. She unfolds herself to them too quickly and too suddenly. This should be the most gradual process. She should be one thing this morning, another this noon, and still another when the stars come out. I do not mean that she must be deceitful, but she must be a creature of many moods, and in such a way that the man should realize that it is only the moods that are different: he must be sure that it is always the same dear girl. The girl struck the keynote of her ill-success in keeping her men friends when she said she demanded too much of them. That is a bad mistake. It's all right to demand a lot in the way of affection and attention from a man, but don't let him know that you are demanding it. This knowledge is power to him. Make him feel that it is a blessed privilege to love you and do things for you. Last, but by no means least, woman must adore man's superiorities if she would attract and make him her own for all time."

"You've all given me so many pointers on how to keep my men friends," concluded the girl, "that I'm more mixed up than ever. If I could put Harry's soul into Tom's body, and Dick's brain there, I'd be all right. Then my friends wouldn't complain of my not being able to hold a man after I've attracted him long enough to make him a husband. You see I like one thing in one best, and another thing in another, and so I go flying around with all for a time until—well, until they get tired of me, and then I light my candle again, and another set of moths flutter into my life. I liked what the spinster said about my seeking a constant man, and, frankly, I wish I could hurry and find him."

When the sailor hat makes its appearance, so does the wash veil. The wash veil is a fine thing in both senses of the word. It is becoming and hygienic. The designs this year are uncommonly pretty, a rich cream and an écru being more popular than the pure white. The newest have small dots set far apart with a real lace edge. Of course, they come high, but in the long run one of these expensive veils is economical. They outlast half a dozen cheap ones and instead of fading with frequent washing they grow prettier and softer, both as to texture and color. It hardly pays to buy a wash veil costing less than $1.50. Those marked down to 40, 50, 90 and the inevitable 8 cents look tempting enough on the bargain table, but, alas! like the tempers of some children, they cannot stand the water test. The proper way to wash these veils is to swish them about in warm soap suds until thoroughly cleansed, and then they should be rinsed in clear, tepid water several times. The water should be squeezed, patted and pressed, not wrung, out, and while quite wet the veil must be stretched out on the bed and every separate point of the lace edge fastened to the counterpane with a pin. By the time one gets the veil securely and smoothly pinned on all four sides it is almost dry. When quite dry it has the appearance of a brand new veil with just enough stiffness to make it set becomingly. One new design has black chenille dots; but these do not render washing impossible, as one might suppose.

Silk stockings fine enough to be drawn through a wedding ring are being worn. The most exquisite come from France, and they range in price from $3 a pair to $60 and even more. One of the swellest designs within the reach of a woman with an average income has an open-work pattern carried out all over it, with ovals of lace set in over the instep. Another is embellished with narrow insertions of Chantilly lace which twine around and around the leg from toe to knee. Another decided novelty is a white silk stocking which has medallions of colored embroidery wrought on the instep. Lace striped silk stockings with black bootees and light colored tops hold their own for general wear perhaps better than any design ever hit upon. And why? Because the black part makes the ankle look smaller and the light top makes the calf look larger. Bright blue openwork stockings embroidered in white will be worn with patent leathers and tan ties even more than they were last summer, and it seems that the bright plaid hosiery was not, as many thought, a whim of the passing hour.

Men often assert that the average man is neater in his every-day appearance than the average woman. White linen collars and cuffs have procured this reputation for man. Take a man with a shabby, hand-me-down suit of clothes on his back and let him put on a spotless shirt, cuffs, and collar, and he looks spick and span. Put ever so cheap a ready-made dress on a woman, with a white linen collar, white wash tie, and snowy cuffs, and she'll look just as neat as her brother. There's one weakness that nine out of ten women have, though, when it comes to cuffs and collars. They will think that a collar will do to wear one more time, when a man would toss it into his laundry bag. Nothing gives one so untidy an appearance as soiled linen, and there is no excuse for women economizing in this particular.

Sun bonnets are in vogue again. Though they are called golf bonnets and garden hats, they are nothing in the world but the old-fashioned sun bonnets that every woman hated, despised, and utterly detested when she was a child. Sun bonnets aren't comfortable things. They may be moral agents because they make one look forward and not back, but at the same time they shut out the view on the sides and keep one from hearing a great deal that is going on. But they are fashionable and so they are selling like hot cakes. The prettiest are made of plain white or colored organdie and trimmed with fluffy frills of the same. The poke part comes very far over the face, the crowns are very high, and the skirts rather narrow and very full. Figured organdies are also used, but they are not so effective as the plain. Dealers say that golfing girls, bicycle girls, and athletic girls generally are taking to the bonnets, but that is hard to believe, since the girl who really loves out-door life does not object to a coat of tan. More likely it is the girls that pretend to like these sports who are the purchasers of the bonnets.

Bracelets are again fashionable. Style is not limited to one design, and the girls can dive down into their boxes and chamois bags where they thrust pins, necklaces, chains, buckles, and all sorts of gew-gaws, as fashion sets her seal of disapproval on them, and bring out just the first bracelet they happen to lay their hands on and don it, and it is sure to be in the top of style. Bright and burnished gold are both much used, and some of the heavy round bracelets, which slip over the hand and fit loosely about the wrist, are elaborately carved. Others, which hug the arm closely, are nothing more than a gold wire embellished with a single gold leaf frosted, or a flower with a precious stone in the centre.

Babies are not being altogether forgotten by the folks who manufacture and sell finery for their doting mothers. Their little bootees at present are made of white or colored duck, cotton cheviot, or very fine piqué, in delicate tints. Some of them are embroidered in tiny floral designs, some trimmed with very narrow real Valenciennes lace, and others made beautiful with tiny flower rosettes of baby ribbon. The bootees are exceedingly cool and easily cleaned.

One of the latest fads in swell millinery is the use of a tortoise-shell comb, or one of metal for trimming purposes. The hat seems a strange place to wear a comb, but fashionable women are doing it just the same. These hat combs are incrusted with rhinestones and mock gems in every imaginable color.

BARNARD CLASS DAY WEAR

SENIOR CLASS DECIDES TO APPEAR IN CAP AND GOWN.

This After a Fierce Feminine Fight—Opponents of the Mortarboard Obtain the Concession That They May Wear Colored Ribbons as Neckbands—A Classic Tournament.

The atmosphere at Barnard College for the past week has been surcharged with emotions of various degrees of intensity, some of them denoting jubilation and triumph and others indicating gloom and even bitterness. The other day the seniors had a meeting, not like any other meeting, and it was quickly noised abroad that there was the biggest sort of a class row going on. After having lived in comparative harmony for four years, sinking their individual principles for the general good of the class, to come to the end of their college career with hatred and dissension among them did indeed seem a woful anti-climax.

What, pray, will always cause bitter strife and recrimination among women? What else than the old, old question of what they shall wear. This time the question resolved itself into this: Whether caps and gowns should be the regulation attire for class day, or whether each girl should try to eclipse every other girl? While the battle waxed hot and furious several excited members, wishing to lobby for their side, rushed around to get the views of those in authority. But this was poor comfort, for even here there was the same awful difference of opinion, and the vote was a tie. Some contended that as class day was an academic function it was suitable and less conspicuous for the girls to wear caps and gowns. On the other hand, it was urged, as class day was the greatest event in their lives thus far, and as their whole future estate might depend on just how they looked upon that occasion, no effort should be spared to look as attractive as possible. As the afternoon drew to a close those for caps and gowns seemed to gain strength, and when a final vote was taken a triumphant shout announced that the cap and gown party had won, and the pretty muslins and dimities are now to be laid away for the class day dance.

But disaster seems to threaten even the dance, for as it comes the same night as the ball at Columbia, it is feared that none of the Columbia boys may be able to attend, and then what use will there be for dainty toggery? Surely, sweet girl graduates have a good deal to worry over. It took one entire afternoon to settle the matter of what should be worn on class day, and the minority died hard. But, if they must wear the cap and gown, which, they argued, was so unbecoming, they insisted upon the privilege of wearing as a neckband a ribbon of any color they chose, and with this concession from the majority they buried the hatchet, and the class is now once more at peace and ready to grind for their "finals."

The seniors have announced a tournament where each one may try her skill in games especially suited to the century's end, the successful contestant winning suitable prizes. They will all have a chance to compete in the following classic games: Jackstones, grace-hoops, rope jumping, London Bridge, and pussy wants a corner, the victors being crowned on class day.

The fires of patriotism burned very brightly on Tuesday afternoon, when the New York chapter of the Daughters of the American Revolution gave a beautiful standard of colors to the college, and those girls who did not have a chance to go to the Greek war last year were almost persuaded that Cuba would answer their purpose just as well. The students, in caps and gowns, massed on the stairs and the landing of the entrance hall, made a most effective background for the ceremonies; they swelled the volume of sound in a telling manner when the "Star-Spangled Banner" was sung by members of the chapter, and their own spontaneous rendering of "My Country, 'Tis of Thee" delighted every person present. Over a hundred students stayed for the ceremonies and the reception at the close.

The class of '99, although rather modest in proclaiming its talents, is justly proud of its financial ability, for its members have achieved success in two distinct enterprises, that have before this swamped the treasury of preceding classes. They came out from the success of the junior ball with every debt paid, and the *Mortarboard* is to enjoy the promised surplus. The last bill for the publication of this periodical has been settled, and there is now a balance of 5 cents, while there is considerable money still to come in from advertisements.

The concert which Prof. MacDowell gave this winter for the benefit of last year's *Mortarboard* netted a very nice sum, and at his suggestion a part of this money was contributed to the use of the Columbia University chorus, which seemed to be a rather struggling body. The suggestion made by Prof. MacDowell was not acted upon without considerable protest from the girls, who thought things were being turned somewhat around. Imagine their disgust when they learned that the chorus not only accepted the gift with haste, but with so much haste that it made a suitable vote of acknowledgment and thanks to Prof. MacDowell, and the girls were left with no recognition whatever for their good deed. "Humph! You don't catch us doing the altruistic, philanthropic thing again in a hurry," was the universal verdict. It is but fair to add that the boys found out the error of their ways and made suitable apologies and acknowledgments, so that the incident may be considered closed.

LATEST PARISIAN COIFFURE.

It Is Like a Tam o' Shanter with a Doorknob Knot on Top.

The prevailing mode of hairdressing during the past season has been the all around pompadour with a knot about midway between the front and the nape of the neck, giving the head much the same appearance going as coming. But, if you would be quite up to the Parisian fashion now you must model your coiffure after a Tam o' Shanter hat with a sort of a doorknob knot perched high on the head.

The Empire comb is another feature which is very important to the latest coiffure. The only difference between the Empire and any other back comb is in the width. It is a little wider than the usual ornamental comb, rather more like a side comb with a high finish, and is worn below instead of above the knot.

The extreme of this fashion puts the knot well on top of the head toward the front, and, while it is very becoming to some faces, the necessary manner of combing it up to the right pitch in the back almost conceals the real shape of the head, and is anything but pretty. The medium line of any fashion is always the most pleasing as well as the most becoming.

The pompadour is apparently quite as popular as ever, except for those to whom the part is more becoming, and then the hair is well fluffed out at the sides. To accomplish the high knot, comb the hair up high at the back and twist it with an upstanding loop, which should resemble the old Psyche knot worn two years ago. The front hair is twisted around this, and for something more fancy, roll the hair into several soft puffs and arrange them to give the desired high effect.

Many aids have been developed by art to assist nature in this branch of a successful toilet, and you can readily supply all deficiencies at the fashionable hair store. A most useful device is a thin shell side comb, with short curls attached at either end. This is put in underneath the pompadour in front before the hair is rolled back, as shown in the sketch, and the curls are all that is needed to fill in at the sides. Whether you wear a pompadour or not, you must wear the Empire comb at the back and the high knot.

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