

THE TOUCH OF COLOR.

That Is What Gives Style to a Gown This Season.

ODD, TAKING HARMONIES.

Economy and Effect Results of the Hunt for Unexpected Contrasts.

State the Element of a Fashionable Appearance Next to No Other—Surprising Combinations of Shades That Give Just the Touch Needed to Gowns—White Gowns of All Kinds to Be Very Popular—Almost Every Skirt Trimmed in Some Way—Styles of the Bodice—Fichu Here Again—Princess Gowns Among the New Styles—Double Skirts and the Latest Fashions in Trimmings.

Whether women dress to win the admiration of man or to gratify their own vanity is a disputable question, but whatever the incentive may be, the woman who would be a success from a man's point of view must cultivate a back with attractive curves and an "air" called style, if she does not already possess this desirable feature. Fashions are for all, but in these few days style is the one element of a fashionable appearance which is most to be envied of the few to whom it was God given, like the color of their eyes, and industriously cultivated by the many who are not so rarely blessed. No matter about your cameo cut face and soulful eyes, if you are wanting in the subtle qualities which find expression in the outline of your back, you have only a meagre chance of approval in the masculine perspective. So it behooves every woman who is ambitious in this direction to cultivate this important feature with all the energy which can be ap-



plied to modern gymnastics for special results. The prettiest gown on the prettiest woman will lose every vestige of style if she stands incorrectly, so she can gain a telling point by learning one simple lesson. The secret of distinction in dress lies in the air of wearing clothes quite as much as in the clothes themselves, but it is the unexpected contrasts and peculiar har-



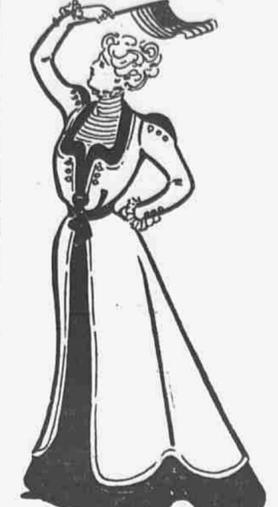
monies of color which arrest the average woman's attention this season when she is on the lookout for new ideas. The value of contrast as a means of giving character and effect to a gown has been a study among dress designers for some time now, and we have more novel illustrations of it this season than ever before. It is not contrast of color entirely, but of material as well, and as a means of economy it is very useful.

If you want to affect the very latest contrast, put a purple collar on your blue gown. A little care is necessary in the choice of shades, or one will eclipse the other, but there it is, purple and blue, and the thing that surprises you most is that you are not thinking how ugly it is, but rather wondering why it was not attempted long before. The variety in shades of blue are legion, and the way three or four different tints are made to harmonize in one costume is a striking example of the modern disposition of colors. It is the right touch of color which gives your gown the perfect finish, and black or white, most often both, are distinct fea-



tures in every scheme of decoration this season, whether it is gowns or hats. Black and white costumes are also very popular, especially in

the transparent materials. Black mousseline de soie, with Chantilly lace sprays scattered over it, made up over white, is a very elegant



costume, and extremely pretty effects are wrought out with plain black mousseline by using colored chiffon underneath. If the length of your vestice is such that it falls over the shoulders, add two skirts of chiffon in pale shades of contrasting colors between the silk foundation, which is still another color, and the simple black mousseline shirred down closely around the hips. White gowns of all kinds will be very popular this season, and here again are causes of the latest descriptions, besides, organizes, batistes, and India muslins, trimmed with exquisite embroideries, frills, and insertions of lace. Fancy white and colored lisse, in flowered ribbon stripes, with lace designs between each stripe, is one of the novelties. White silk veiling, taffetas and crepe de chine make lovely summer gowns, and these are also shirred, tucked, shirred, and corded in the most elaborate manner. Graduated flounces embroidered on the edge trim some of the skirts. The plain skirt is a grand exception among the season's dressy gowns.

Almost every skirt is trimmed in some way, with ruffles of ribbon, chiffon, or silk, bands of silk and satin, with a row of gathered baby ribbon in some contrasting color on either edge, or frills and insertions of lace. Ruches of every sort are especially good style, but they must be narrow. Pretty ruffles for a black gown are made of narrow black and white lace edging shirred together in one. The guimpe waist in some variation of the yoke effect is perhaps the prevailing feature of the summer bodice. This is not new, as it was worn all winter, but it is more in evidence than ever, the chief difference between the winter gowns and the later models being in the depth of the yoke. The bodice proper is cut lower, to show more guimpe and to give the effect of one bodice over another. This can be accomplished very prettily by slashes at either side and in the sleeves, showing the under bodice through or with a vest. Half low cut bodices for demure occasions are made in this way, with the second bodice showing above the outer one, and again through the slashes.

The blouse effect in front is another prevailing feature of dress, but the back is close and plain or arranged in tiny plaits in the centre at the belt. The plain effect is represented in the lack of fulness, however, and not in the lack of trimming, for the backs of our gowns are almost invariably trimmed as the fronts.

Many of the bodices have seamless close fitted backs relieved by encircling rows of inser-



wellings, and organizes quite as much as of the heavier materials. They are supplied with all the accessories which distinguish other gowns, and are trimmed with ruffles and insertions and completed with the inevitable guimpe. A very striking dress model in pale crepe cloth is trimmed on the skirt with three circular ruffles, braided with silver and black braid. These commence narrowly at either side of the waist in front, curving out wider toward the bottom, where they turn and encircle the skirt. The front of the bodice is cream white poult de soie tucked across. The edge of the cloth at either side is finished with three overlapping folds, one of pale green moire, one of black satin, and one of cloth, all trimmed with black and silver braid. One of the new models illustrated

able just now is the fancy for small gold buttons wherever they can be effectively used. Among the new importations of foulard gowns is one of blue and white with a dark blue mousseline de soie front in the bodice and skirt. This is shirred into puffs, and a frill of the silk with black satin ribbon on the edge finishes either side, forming a sort of a jabot, which is caught down here and there with a bow. Another striking costume of blue foulard is made with a full flounce, narrow in front and carried high at the back. The bodice is full in front, has a yoke of Irish lace, and is completed with Swiss belt and red silk sash.

Another dress model in black taffeta shows the double skirt forming a pointed apron in front, which is edged nearly to the hem in the back. This is edged with a bouillonné of silk and a narrow black silk gip. If we are fully up to the true Parisian fashions we will complete our silk gowns with a fichu of white mousseline de soie edged with lace. Reliable authorities on fashion tell us that fichus are really here again, but it is one thing to have a fichu and quite another to make it becoming. Very few women look well with this sort of finish, or possess the art of arranging it gracefully, so the fichu will not be accepted in that wholesale manner which favors some of Dame Fashion's fancies. An occasional bodice is shown with the sides of the front differing from each other. For example, one may be tucked or laid in surplice folds, and the other covered with shirred net, chiffon, or heavy lace over a contrasting color. One pretty bodice is made out of wide pink moire sash ribbon. The sleeves and yoke are of fern lace over pink silk, and the ribbon, forming a sort of a deep girle effect, is laid in plaits, beginning at either side of the back and front, where it crosses to one side and fastens with a bow. The plaits cross nearly in the middle at

THE SPRING CAPS. It Comes in Great Variety and is a Thing of Great Beauty—Little Wraps. The special feature of the new spring cap is the rounded effect in front with the tendency to less fulness around the shoulders. While many of the caps are befrilled from neck to finish, giving them much the same full yoke of



a year ago, there are as many others quite plain around the shoulders, and as prim and old-fashioned in style as if they had been resurrected from an old-time chest. Perhaps the most quaint of all the models is shawl-shaped, pointed in front, at the back, and either side. This is especially pretty for a matron, made of black peau de soie, trimmed with jet and plaited frills of black chiffon around the edge and shoulders below the high collar.

There is certainly a variety in caps this season which is sufficient to furnish a suitable style for the most unpromising shoulders, and it is not necessary to be a slyph in order to find a cap suited to the figure. The droop neck should be decidedly accentuated, and the latest models, whether it is accomplished with a yoke or by fitting in the circular shape. High collars are another feature which are universal in all caps. One pretty example is a model in mauve silk with a yoke of closely gathered black mousseline de soie from which three plaited frills of the mousseline fall, one over the other. Little wraps are in vogue, and are completed with deep eucalyptus sleeves are one of the novelties. A cape of black poult de soie cut with a shawl collar and finished with a row of gathered ruffles of lace and grandine are very generously distributed on the majority of dressy caps, and these are supplemented with intricate and pretty plaitings of the colored silk underneath.

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There are various pretty caps of fawn and gray cloth trimmed with bands of the cloth piped on either edge with white. The smart caps shown in the illustration are of fawn cloth corded on the edge with white cloth. A more dressy model of silk grandine over lace is finished with a frill of lace and a ruche of grandine edged with lace. Scarf ends of lace finish the front and sides of the cap.

Alternate rows of jet-embroidered velvet and lace insertion form another cap made on a white silk foundation. The illustration is of a black Russian net edged with narrow black satin ribbon. A plaited frill of not and another of black tulle are shown in the illustration. The frills and frills of black lace trim another cap of peau de soie. A black satin wrap trimmed with jet is caught at the waist with a jetted belt, and the sleeve portions are covered with lace and trimmed with ruffles of net.

There are many light-colored moire silks well covered with ruffles of white chiffon, and also black and white chiffon frills on the edges.



is carried out in foulard silk, with three accordion pleated ruffles, beginning at the front breadth with ribbon bow. The bodice is tucked

across the shoulders and finished with a white chiffon fichu edged with cream lace. A simple gown of wool material trimmed on the hips with braid shows an inner vest, which may be of white pique or white cloth, and under this is a skirt of tacked lace. The double skirt with double effect in the bodice is shown again in a cashmere and silk gown.

Another costume of halotopie cashmere shows pipings of white on either side of the cream silk muslin front and black taffeta revers piped with white satin. The necktie is of cream muslin, like the front. Something unusual in models is a gown of blue poplin with a bolero bodice, turning back in a collar covered with bands of fern lace insertion and blue satin ribbon. A plaited cream mousseline de soie finishes the front. A pretty blouse in the prevailing style is made of bayadere striped silk with double revers of plain contrasting color. Tucks on the shoulder, revers edged with lace, and vest and undersleeves of finely tucked batiste are the features of another bodice. Bands of black velvet, white satin collar covered with lace and edged with a white chiffon frill and a chiffon vest trim a blouse of figured silk. The use of piping is shown again around the sleeves and triple collar of another model. Blue silk with a striped gray and white border forms one of the prettiest models, with black velvet ribbon crossing below the lace yoke.

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supposed by her neighbors to be half crazy. For two years the community in which she lives has known of her performances, and she is generally referred to in that vicinity as "the snake charmer."

Decorative Leather. Photograph frames, writing portfolios, flask holders, portemonnaies, and various appointments for a traveler's outfit are now brought out in rocco leather, a new product of Vienna manufacturers. The rocco leather is durable, and as rich and soft as any other of the tanner's productions, but the skins—chiefly calfskins—are subjected to a treatment that makes the surface look as though it were hand-painted.

Taken in the hand and examined critically, a writing case of this novel imported leather appears to be covered with rich veined or repped silk, the groundwork brocaded or figured over in shaded colors. Green, either vivid green or the metallic shades, both electric and chdlet blue, the wood colors, and various tints of coral and terra cotta are some of the colors employed.

The lighter shades are brocaded over a plain groundwork of a darker hue, and the leather has a lustre that is attractive. How the repped or watered surface is imparted to the skin by the tanner is a mystery, but the effect is ornate and pleasing, and additionally so in view of the lasting qualities of a material that looks so perishable. A photograph frame, all flowered over in this delicate fashion, if developed in silk or satin, would be a decorative and useful article of very short term of service, whereas the leather, unless much handled, preserves its freshness.

Fittings for any sized desk, consisting of paper rack, inkstand, blotter, stamper, penholder, and the like, are shown in rocco leather. For a lady's desk, in morning room or boudoir, these appointments are made in the charming Marie Antoinette blue, in which tinting the interwoven figures and elaborate designs seem most appropriate. Ivory shaded and lined with fern and chocolate is another pattern for desk appointments; and there are even bureau sets, jewel boxes, collar and cuff cases and powder boxes brought out now in different tints of this decorative material. For a study or for library appointments the shades chosen are variations of russet and hunter's green. There is no relief in the decorative material. It is flat, smooth, and silky, looking ungrained in the repped surface, as though of woven texture. For purses and jewel cases, corners of silver gilt are set on, and ornate letterings and crests are used to give it individuality. The photograph frames are especially pretty, and can be had from \$3 up to \$10, and \$15 up to \$20.

An effort has been made by dealers in these imported novelties to revive the mother-of-pearl

specialty of scenic trips in southern California. She personally conducts these trips, and she has been very successful. Miss Whitlock is full to the brim of information about the country through which her trips carry her. Over some portions of the company's lines she has conducted a hundred parties, while to the Grand Cañon of the Colorado she has made many trips. She has been in work three years, and she averages 3,000 miles of railroad travel a month. Miss Whitlock is to be one of the representatives of her road at the Omaha exposition.

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Mrs. H. L. Cantley succeeded in catching a thief who had been giving the detectives and the police no end of trouble. Mrs. Cantley had been annoyed for a long time by the mysterious disappearance of supplies from her kitchen. She discharged servant after servant, and still the coffee and tea and bread and pies melted away and nobody could tell what became of them. So one night she took a revolver in each hand and hid behind the kitchen door and calmly waited for whatever might happen. Along in the small hours of the morning the door was unlocked and one of Mrs. Cantley's lodgers walked and began to help himself. She jumped out and leveled her pistols on the thief and he threw up his hands. She handed him over to the police, who on searching his room, found his trunk full of stolen goods, and they were soon able to identify him as a thief for whom they had long been looking.

Ventura county has a 16-year-old girl who amuses herself by playing a violin to the snakes around her home. She sits on a hillside under a tree and plays music which is said by those who have heard it to be of a very weird and uncanny sort, and while she plays the snakes come out from their hiding places and gather around her. They seem to enjoy the music and lift their heads high and squirm and writhe and shoot out their tongues, curling and uncurling as they look on as if they were enraptured by their best to dance and play. When she stops playing they dart away and hide themselves as they were soon able to identify him as a thief for whom they had long been looking.



ly deal there might be apt to suppose. It may be the love of a bargain to be found in every woman, or it may be a survival of the foreign methods of the proprietor of the shop. Most of them are French, English, or German. They do not show the customary sign, with "Price Reduced" here, because it is the presumption in this country that all first-class establishments have a fixed price. But the following story was told in a Fifth Avenue store last week as it rolled down town:

"I went into Leopoldine's the other day," said one woman to another, "and bought this hat you were just admiring. What a terror that woman is! I asked one of the girls how much it cost. She said \$30. I told her that the hat was pretty, but the price ridiculous, and that I would not think of paying anything of the kind. Well, she said she'd see what could be done for me, and went over to talk to old Leopoldine—or the person who represents Leopoldine, and is not a woman at all, but a great big burly Englishman. He is the company or something that carries on the business. After a while she came and said I could have it for \$20; but she was \$10 off in less than five minutes. Yet there were women that pay the price they ask for their hats, and I saw there were three or four. Maria came in. She had just bought one of Leopoldine's hats and paid \$40 for it. They had asked her first \$50, and they took off the ten after she had said she would not pay the price. Well, there was another hat exactly like hers on a table nearby where she was standing. A woman picked it up and asked the price and the man said \$10 for exactly the same thing. The woman tried it on and offered \$50. She got it, and I thought poor Maria would be the day before. She made them bring the hat Englishman downstairs and his neck got wider than it ever was before. He told her some story about her plumes having been of better quality, but the two hats were identical. They do in all the Fifth Avenue shops, and what you pay depends considerably on how vigorously you object to their prices."

FATE BOUND UP IN A TREE. Upon Its Life It Is Said to Depend the Existence of a Noble Family. In the nature of things it cannot be long before the title of Earl of Howth in the peerage of Great Britain and Ireland becomes extinct with the family that bears it. This conclusion will fulfill an old prophecy in a manner curiously complete. The earloms of Howth, a little barony situated some ten miles from Dublin, is one of the oldest in Ireland. It was conferred originally by Henry II. on one Sir Armoic Trietram, who took the name of St. Lawrence, and has remained in the family ever since. The old castle, built in the time of the first Earl, is still the family seat.

Eight opposite the facade of Howth Castle there stands an elm tree in the last stages of decrepitude. It is leafless, hollow, and blasted, and would have fallen long since were it not that it is bolstered up with an encircling wall of

concrete and a multitude of iron and wooden props. Upon this tottering old tree depend the fortunes of the Howth family. In the dark ages, trust the legend, there lived some where out in the West one Grace O'Malley, a sort of semi-witch, semi-chiefness, commonly known as Granaville. One day she decided to pay a visit to the Earl of Howth, and with this intent assumed her usual travelling garb, consisting of a blue and dirt. It happened that she arrived at Howth Castle at the hour of dinner, and naturally enough admission was refused her. To show her disapproval of the treatment she had met with, she waited around until she had an opportunity of kidnapping the heir, whom she carried off to her distant home, refusing to return him except on her own conditions. These were as follows: That the gates of the castle should always be kept open during the dinner hour, and that a place at the Earl's table should always be kept vacant for her—for of course she was more or less of a lady in case she should ever choose to appear without giving warning.

The Earl accepted the conditions and received back his son, and as a token of the covenant Granaville planted the elm, which, she said, would stand just as long as the Earl kept his promise and whose fall would be coincident with the extinction of the family. The gates were duly kept open and the place reserved until the time of the present Earl, who, being more merciful in disposition than his legends, has thought fit to discontinue the custom. Of the tree, however, he has taken the greatest care, but in spite of all attentions it cannot be expected to last long, for the present Earl of Howth is a bachelor of seventy years and the last of his line, the heir presumptive, Sir Kenneth Lawrence, having died some ten years ago under distressing circumstances. On the Earl's death it is probable that his estate will pass into the hands of the Guinnesses, one of whom married Lord Howth's sister, Lady Henrietta. At any rate it is likely that somebody will do a sensible thing of the fitness of things will see that the supports are removed from the elm.

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and tortoise shell card cases and portemonnaies that were so much in vogue forty or fifty years ago, and these are seen displayed side by side in the showcases along with the modern novelties and knickknacks in this line. The mother-of-pearl cases, while lustrous and beautiful to look at, are not in a fair way to become popular. Their hard outlines and the impossibility of squeezing them in any where and every where, like a leather or silk or knitted purse, is a bar to their popularity.

HAT PRICES ON FIFTH AVENUE.

In Some Shops They Depend Somewhat on a Woman's Ability to Drive a Bargain. The fashionable neighborhood in which a shop happens to be situated and its reputation do not always make it superior to the sort of business which is done in much less pretentious regions. Down in Division street the milliners who stand in front of the shops haggle and bargain with their customers over every article that is sold. On Fifth Avenue there is more of just that kind of trading than the persons who ordina-



Another mysterious event which would accompany the death of the Earl is the appearance of the gray rat, which invariably is reported when one of the family is about to die or some great misfortune threatens. The beast was last reported in connection with the death of the Earl of Howth's sister, Lady Henrietta, and the manifestation cannot be considered complimentary to Captain Lawrence's pedigree. However, it has never failed on the occasion of a death in the family, and there is no question but when Lord Howth dies his rat will be found, some one sufficiently reverential to vouch for the rat's attention to business.

FUN WITH "DUTCH TEARS." A Little Experiment of Interest Which Almost Always Succeeds. "It is a great wonder to me," said an old chemist in his laboratory the other day, "why more boys do not take up chemical experiments as an amusement. Why I can do things with the common materials of every-day life which really seem to be more magical to the uninitiated than any of the wonders performed by magicians on the stage."

"Now, there are those curious little bubbles of glass known variously as 'Prince Rupert's drops' and as 'Dutch tears.' Apparently they are merely little globules of glass with elongated tails, made by drawing out a hot rod in a flame and allowing the molten drops to fall into water. After they have cooled you may push the thick part with a button or nail, yet you cannot break them. On the other hand, if you break the thin piece off, the whole rod in any part of them with a quartz crystal, they will disappear into the surrounding atmosphere quicker than you can say 'Ho, ho, ho.' To the person who does not know the reason the performance is most astonishing. It is due to what is known as surface cohesion. Glass when heated to a molten state has naturally reached a very high temperature, and the drops of melted glass are allowed to fall into the cold water. The sudden change produces a stress all over the globe, and the result is really terrific. This stress, however, must be considered as a whole, and it is not until you break it together, but it is exactly as though a piece of very thin rubber was stretched over the surface of the globe, and then you break it, the rubber is liable to resume its normal condition and pull it off the glass.

"So when you break off the tail of the drop or cut through the film of very hard glass by a crystal, its endeavor suddenly to resume its normal condition is so great that it breaks up into particles, which are really finer than the finest sand. It seems like a wonderful performance, but it is no more wonderful than many another which any youngster could perform if he had only the proper apparatus and forms of chemical action."

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