RACE GOWNS IN PARIS.

Novelties Seen on Fashion's Parade Ground.

STILL EXTRAVAGANCE GROWS

No Real Simplicity in Dress in Sight Just Now.

Laces Enriched by Embroideries and Fine Stitchings—Foulard a Favorite Material—Even Tailor-Made Gowns Affected by the Rage for Increased Decoration—Gowns of Hand-Painted or Hand-Printed Muslins—The Bolero and Other Forms of Trimming—No Limit to the Variety in Sleeves.

Fashion apparently obtains its zenith at the races in London and Paris, the grand parade ground of all the latest novelties in dress, and all the foreign fashion budgets are filled with race gowns and their special accessories. Foulard seems to be a favorite material, but almost everything which is dainty, diaphanous, and a triumph of elegant and elaborate simplicity is brought out at this especial function. Nothing within the realm of day attire is too elegant for these occasions and all the old accepted ideas of the meaning of the word simple, as applied to dress, are scattered to the four

winds, if anything within the lines of distinctly fashionable dress can be so described this season. Yet the latest of all the elaborate creations in gowns are set forth by the foreign fashion writers with this virtue of simplicity as their leading feature.

Just wherein it lies is a mystery, for everything in sight at the moment is a convincing illustration of the season's tendency toward every kind of extravagance in dress. Lace, elegant and lavishly used as it is, seems to require some superposed decoration to further fashion's scheme of luxurious dressing. It is embroidered in various ways, one of which is the application of artificial flower petals, roses being the favorite flower. The petals are detached from the centre, so that they lie flat, and the deficiency, with leaves and stems, is supplied by embroidery done with silk, gold thread and fine sequins. A line of silver or gold thread outlining the design in fine laces is not unusual, and little ruchings of chiffon are sometimes applied to the heavy lace. Whether lace is improved by this process is an open question, but fashion is ever progressive, and while some of her fads and fancies may not be altogether improving either in design or effect variety is necessary to keep the ball rolling. Quite as often as otherwise a new fashion, which is a lasting improvement in itself as well as in all it suggests, is presented, but there are always freaks and erratic fancies which are the outcome of this desire for change

and not even worthy of the attention they receive. Decorating lace is surely one of them, since it seems like painting the lily to attempt any additions to its original beauty.

Those who have built up any hopes of simpler fashions from these rumors of coming simplicity are doomed to disappointment for a time at least. The embroideries, stitchings, tuckings, and shirrings of last season were humble examples of surface decoration when compared with the elaborate specimens of handiwork we have now. Even the tailor-made gowns are affected by this disposition to decorate, and the altogether plain and simple costume of some years ago is the exception rather than the rule among the tailor gowns. Some of the newest gowns built after the models of the Directoire period have bodices different from the skirts. At least the materials used are patterned after that time in stripes and flowers, and made into Louis XVI. basques, or the quaint boleros with long coat-tail ends at the back, which are either gathered on at the waist line or cut in, one with the bolero beginning well up above the line of the waist like the one shown in the illustration. Striped and flowered taffetas, and brocaded silks of the Watteau variety are used for these little coats and they are worn with any sort of elegant diaphanous skirt made of lace, embroidered batiste or finest muslin inset with insertions of lace usually white, écru or cream in tint.

The most elegant race gowns made in Paris are of lace worn with some sort of silk coat. Another point in summer dress which seems to have been clinched at the races is the extreme popularity of muslin gowns: the muslins either hand painted or hand printed. They are not the simple muslin gowns which figured in poetry years ago as one of the maiden's charms, but rather a creation, the simple fabric

serving only as an excuse for boundless extravagance. One very quaint costume in white organdie trimmed with rows of lace insertion and narrow, lace-edged ruches around the hem, has a fichu with long ends, made of closely flowered organdie edged with tiny frills of lace. A narrow belt of black velvet ribbon fastened with a gold buckle completes this dainty gown.

Another charming and unusual effect in a muslin gown is in powder blue spotted with white. The skirt, simply gathered in at the waist, is encircled with two rows of handsome lace insertion, while the fichu, knotted in short ends at the bust, is all of lace of finest quality. The sash, rosette and belt are of the new Madagascar spider silk, almost as gauzy as the web itself. This new silk is especially effective for the purpose and more suitable for the dainty muslin gowns than any other. Pretty laces are the feature of all fashionable muslin gowns, and the painted muslins in particular.

Wide insertion with waved edges, as a trimming for the flounces, has the preference this season over the regulation lace edge formerly used for this purpose. Muslin flounces are cut in points, scallops, or with plain edges and in either case the insertion is the finish.

There seems to be no limit to the variety in the sleeves which appear from time to time in the dainty muslin gowns, and it is the under sleeve or divided sleeve which prevails. One of the prettiest models for thin gowns is an almost close-fitting lower sleeve of lace or lingerie tucked white lawn and lace insertion and an upper sleeve, a little below the elbow, of the gown muslin shirred on the inside seam just enough to give it a wrinkled appearance. Tucks encircling the upper sleeve, which is slightly loose, are very pretty for the muslin gown, finished with a frill or a double lace edged cuff turning back from the lingerie under sleeve. Fashionable effects, too, are made by tucking the upper sleeve in vertical lines from between the shoulder and a little above the elbow, where the fullness is left to form a drooping puff, gathered into a band just below. In this case the lower sleeve is close fitting and made of fine tucks alternated with rows of insertion or entirely of lace. The puff at the

elbow may end in a frill if preferred, and another, and sometimes very becoming effect, is made by beginning the tucks just a little below the shoulder seam, so that there may be a short puff, giving a broadening effect to the shoulders. For linens and piqué gowns the under sleeve is used, but the upper sleeve is often quite plain, finished around the edge with pipings of black satin or black velvet ribbon. The use of taffeta silk, satin and black velvet ribbon as accessories in trimming linen and cotton gowns is more effectively brought out this season than ever before. Revers collars, belts, sashes and rosettes are made of silk, satin or velvet, usually in black, and pretty effects are made by using the narrow velvet in lattice design covering a portion of the bodice, possibly the vest and a bertha collar or yoke. White linens and piqués trimmed on the bolero with gold braid, and completed with revers and collar of colored cloth are also a novelty in combinations

But to resume the subject of sleeves. The very ugliest model in sight is tucked in vertical lines a short space below the little puff at the shoulder, swells out into a puff above the elbow and is tucked closely in up and down lines from there to the wrist. Stitched bands of silk or bands of velvet ribbon outlining, this puff around the arm add much to the appearance, but this has the least to recommend it of any of the new models. The little undersleeve which spreads out into a bouffant puff just at the wristband is charmingly quaint, if the upper sleeve fits rather closely, to give the puff due prominence. One of the prettiest of thin dresses is a tea-tinted spotted batiste trimmed down either side of a narrow front breadth with maltese lace insertion in two rows extending around the tucked flounce at the back. The tucked bodice has a short lace bolero, and again there is the pretty Puri-

tan sleeve turned back at the elbow in a lace gauntlet cuff.

A simple but stylish gown is one of spotted black muslin, the skirt trimmed with three flounces edged with white satin baby ribbon. A tucked white lawn vest and undersleeves form a good contrast, and the belt is made of rows of the ribbon ending at either side of the narrow vest where each row is finished with a blue enamelled button. A pretty skirt for a muslin gown is made by tucking the fabric from the waist to the knees and leaving the fullness to fall softly below, either finished with a plain hem or rows of insertion inset. One row of lace which is straight on one edge and extends into points on the other is very effective set in above the hem. In rather heavy lace and long deep points it is an ele-

gant skirt trimming for the white nun's veiling and canvas gowns. The crowning point of the skirt just described is the underdress worn with it, which must be made, whether of silk or mull, with fluffy lingerie ruffles to give the frou-frou effect around the feet. Vertical tucks for the upper part of the skirt, the bodice and elbow sleeves are rather a conspicuous feature of the very latest thin gowns, and solve the problem of how to make the skirt in a very simple manner.

Something rather unusual in the mode of trimming a striped blue and white batiste is obtained by cutting the material in bands crosswise of the stripes and using them in lattice effect over white guipure for the corselet belt, yoke and collar. The bands are stitched, of course, after the manner of all such bands, and they trim the skirt in graduated widths around the hem. Another novel trimming for the thin gowns is embroidered white lawn insertion joined together and attached to the edges of the dress with an open work stitch done in black silk.

Some lovely gowns for afternoon functions are made of crepe de chine of the lovely soft, glossy quality which is so tempting as it is displayed in the shops, but becomes such a weird counterpart of its original self after it has been worn a few times in a humid atmosphere and has got wrinkled beyond recognition. No amount of coaxing can smooth the wrinkles out, so it is not altogether a desirable fabric, yet it is one of the season's favorites, especially in the light colors.

A new pink which tones delicately into the shades of cerise is very much liked and very becoming to brunettes, and entire gowns are made of it trimmed with bands of taffeta silk of the same color. The bands in this instance are folds arranged in narrow groups, which trim a shaped flounce around the skirt and form the corselet belt. Ecru lace inset in the bodice and forming the sleeves makes the gown very dressy, yet perfectly suitable for garden parties and the races. The touch of black with which it is impossible for fashion to dispense this season, is brought out with narrow black

velvet ribbon striped around the wrist to form the cuff and finished with tiny little bows. Short bands of the velvet join the collar band in front and the transparent neck to the bust.

Among the models illustrated is a muslin gown decorated with lace and worn with one of the new tricorner hats trimmed with roses and black velvet ribbon in a bow at the back. Blue silk muslin generally adorned with black velvet ribbon and lace is another costume, while still another model of nun's veiling shows a trimming of silk folds. The little plaited bolero in two lengths shows another of fashion's whims and some of the new foulard gowns with plain skirts are made in this way, being especially nice for morning wear.

Quite as important and varied as any of the summer gowns are the linens, and here is one trimmed with embroidery and made with one of newest skirts laid in three small plaits at either side of a small box plait at the back. At the top of these plaits are short bands stitched only on one edge, giving a full double effect. Another linen gown in blue liberty linen has graduated tucks around the skirt, piped with a paler shade of blue, while the bodice shows a pretty fichu effect of écru lace and point d'esprit, threaded through with baby ribbon. The chemisette, which is transparent, is of the same lace and pipings of the pale blue linen stripe as the bodice below. One of the new jackets with basque effect at the back is shown in the next sketch, and finished around the edge with rows of narrow gold braid. This sort of coat is worn in Paris for outdoor games, and is not always of the same material and color as the skirt. It is pretty when finished with rows of stitching and is worn with a cravat and a fringed scarf around the waist of black crepe de chine.

HERE ARE STYLES FOR CHILDREN.

Imported Gowns for Girls Miniature Copies of Grown-Up Costumes.

Gowns imported from Paris for young girls are to a great extent miniature copies of grown-up costumes. There seems to be no stage between the simple dresses for small children and the older models for girls in their teens. According to the French idea they are either infants or young ladies and consequently are dressed as one or the other. But it is different in this country, where the child's costumes progress suitably with her age and growth. The infant's dress soon emerges into something just a little more dignified and suited to her years, and the little girl is very watchful of the change in style and very ready to assert her rights. She not only looks out sharply for her own privileges, but comments on her mother's gowns if they are not up to date.

Linens in various colors are very much used for children's dresses and the beige colors seem to be especially popular both for boys and girls. One little model in light beige and white linen spotted with white is made with a coat and skirt, the former plaited into a yoke with something of the same effect as the grown-up boleros among the illustrations. A wide rolling collar of plain linen finished with stitching is tied in front with a white silk cravat. The plaits are really tucks stitched down to the waist line, leaving the hem to fly out loose, and some of these little coats have stole fronts. Without this attachment they are a very pretty style for small boys 2 or 3 years old.

Something pretty in the shape of a gown of pale blue linen has a plain skirt tucked in vertical lines a few inches down from the waist line, and a baby waist with a guimpe and vest of tucked white lawn stitched with blue. The fronts fasten across the narrow vest with little straps of black velvet ribbon, caught down with a small gold button. The little bertha collar around the shoulders is also of the tucked lawn with two rows of black velvet ribbon on the edge. Colored linens trimmed with narrow stitched bands of white lawn or white braid are very effective, and then there is the embroidered beading through which black velvet ribbon is run. A more elaborate insertion with the velvet run through the centre makes a very pretty trimming, forming the belt bands around the puffed sleeves and guimpe neck. Plain pink and blue lawns are charming trimmed with black velvet ribbon in bands

and rosettes, and the pretty sheer embroidered insertions may be used in addition.

One mode of using the velvet is shown in the illustration on a very pretty model for a party dress in point d'esprit, mull, organdie, or China silk. The point d'esprit is favored for children of all ages above 3 years when a party dress is in question. And narrow white satin ribbon, sewn on in rows and made into rosettes, is a simple but effective trimming. These little gowns are usually made with a round, medium low neck and finished around the shoulders with ribbon-edged plaitings. The sleeves are a short puff, and narrow plaitings finish the skirt.

In linen and piqué there is a pretty little model for a dress which resembles the long outside coats in form fastening diagonally at one side of the front from the wide sailor collar to the hem, and worn with a belt which gives it the appearance of being cut all in one. Box plaits in the back give fullness to the skirt, but the front hangs quite plain. The wide sailor collar turns back over a little chemisette with a standing collar, and elbow sleeves with a gauntlet cuff complete this attractive gown. Piqué gowns are also made with plain gathered skirts, and a simple bodice with a belt of broad embroidery beading run through with black velvet ribbon, which also trims the round collar falling over the shoulders.

A dainty little gown of pink lawn is made by tucking a breadth lengthwise from the little lace yoke to the hem of the skirt. This forms a sort of panel four or five inches wide and is joined to the main dress with a row of lace insertion, of which two rows trim the hem. The front hangs loose while the back is confined with a belt, and the sleeves are short puffs with a lace insertion band.

As for childrens' hats there is a great variety. Hats made of sheer white lawn shirred and plaited into frills, sun bonnets made of the same material shirred and frilled, and others of piqué double, and divided by sticking into sections which are stiffened with belts of card board, all add variety to this department. The last style of bonnet has a double frill of embroidery all around the edge. Large mob hats with a wide brim of straw and a shirred crown of taffeta silk are one of the most desirable styles for general wear, trimmed with graceful bows of inch wide black velvet ribbon, while for the seashore there are white stitched hats with brims faced with green.

COSTLY DOORPLATES OF THE PAST.

Many Were of Silver and Went Beyond the Hundred-Dollar Mark.

"People who get about to n much must have noticed one change that has taken place in the past few years," said the man with the red mustache, "and that is the abolition of doorplates for all except business purposes. There was a time, and not so very long ago, either, when everybody that aspired to any kind of social prominence decorated his front door with a plate on which his name was engraved. These plates were made of all kinds of metal, ranging from plain tin to solid silver, according to the prosperity of the owner. Some of them were very expensive. I happened to be in the engraving business when the doorplate craze was raging in its most virulent form, and I know for a fact that we turned out any number of plates that mounted up to and even beyond the hundred-dollar mark

"One of the most expensive plates we ever made was for a man who lived over on East Twenty-second street. This man was a Russian who had embraced American customs, and he had a name about seven feet long. I can't remember now what it was, but I do know that it used up about all the plate we had in the shop to fit him out, and that when we were finally through with him his front door resembled nothing so much as the billboard of a vaudeville show. There was a peculiar thing about another block over in that part of the city. There were forty houses in that block. Each was ornamented with a doorplate, and on thirty-one of those houses the name was 'Green.' I went over to that neighborhood the other day out of curiosity. There are no doorplates there now, and I had no means of ascertaining whether the Green colony still sticks to its old haunts

"In one way these doorplates were a mighty fine thing. They gave a stranger within our gates invaluable assistance in sizing up the nomenclature of the city, but they savored too much of self-advertising to suit the quiet tastes of the more conservative element, and gradually the custom went out of fashion, until now a private house that sports a door plate is a curiosity."

NOW'S THE TIME FOR REAL BARGAINS.

The Woman Who Stays in Town in July Has a Great Advantage in Shopping.

The women who can fly to mountains or seashore at the first hint of summer are in luck; but the women who stay in town have some compensation. This is the season of seasons for the confirmed shopper. Bargain counters lie in wait at every turn, and it is a stoical woman who can go into a shop, buy the thing she intended to buy, and buy nothing else. The ordinary woman must either keep out of temptation or resign herself to a fate such as that of a Yonkers pilgrim, who toiled down to New York on one of the hottest of last week's hot days. She was in quest of summer portières for the dining room, and she came down very early in the morning, so that she might do her errand and reach home before the heat of the day; but she went home on the 6:15 P. M. train, carrying with her the material for two dimity gowns, one of foulard and one of organdie, three white petticoats, a kimona, four pairs of silk stockings, a chiffon parasol, two shirt waists, a garden hat and a miscellaneous collection of laces and ribbons. It wasn't until after she had bathed and dined and recovered some of the energy lost in the day's fray that she remembered she hadn't thought to look for portières.

The best thing about the July sales is that the goods are really bargains. The most trustworthy firms of the city cut prices even more recklessly than the spectacular cheap shops. Summer goods of the airy and diaphanous sort will not stand being packed away until another summer, and summer fashions in fabrics and novelties vary more than winter fashions do, so that any save the standard materials and patterns would probably be practically worthless the second summer. Storage room is a consideration, too, and, altogether, the merchant's reckless midsummer sale is the part of wisdom.

Parasols take a phenomenal drop in price late in June, and, as parasols vary comparatively little in style from year to year, the canny woman can now buy for a song a parasol that will be swell not only for the rest of this season, but for next summer as well. Dimities, organdies, all the wash fabrics except the standard white goods, are going begging at half price. So are the ubiquitous foulards and India silks, and any of these goods are sure to be charming for next summer's gowns, if one doesn't choose a bizarre pattern. The knowing woman can now buy laces and embroideries for a mere fraction of what she would pay for them at another time. Cambric and nainsook underwear leads the bargain counters. At no other season are such delicious remnants of silk for sale at such ridiculously low prices; and, this summer, remnants of exquisite tucking and insertion, especially popular for waists now, but perennially desirable as trimming, are a temptation to every feminine shopper.

Shirt waists of the better qualities are being sold at half price. Imported frocks and waists, even in Fifth avenue shops, are going for less than the price of the materials. As for hats—well, the woman who ordinarily walks by Fifth avenue millinery windows with no more thought of being able to buy the hats inside than of being able to buy the pyramids, can now walk into the shops, look over what is left of the season's stock, and buy what she chooses for Grand street prices. A $45 vivat toque sells for $12 and the ordinary $25 New York confection is handed over by a wilted but still haughty saleswoman for $8. A certain amount of contemptuous condescension goes with the sale, but one can endure that for the sake of the bargain; and, after all, the superfluous and elaborate young women who preside over Fifth avenue millinery do not unbend, even when one buys a hat in midseason and pays $45 for it, so one may as well take advantage of midsummer.

July has another advantage for the woman who stays in town. Then dressmakers come down from alpine heights and begin to be less aggressively independent, and will achieve the making of a gown in something less than the three months required earlier in the season. If a woman is not going for her summer outing until August, and money is an object to her, she would do well to avoid the maelstrom of spring shopping and dressmaking and do her wrestling with the clothes problem in July. To be sure, she might have to swelter through June in left-overs from the last season, but she would save money, and her clothes would be fresh for the last hot months of the summer, when most women are looking crumpled and dowdy.

PROFESSIONALS IN SAENGERFESTS.

Movement to Exclude Them From Clubs Participating in Singing Contests.

The question of the status of professional singers in the various singing clubs was freely discussed during the recent saengerfest, and it is not improbable that the matter will receive some attention before the next meeting of the singers three years hence in Baltimore. At least two of the clubs came to the contest bringing with them singers who were more or less known as professionals in the towns from which they came. No protest was made because the exact status of the clubs under such circumstances has never been determined officially. But the members of other societies were not backward in saying what they thought of such a state of affairs. It was their warm feeling in the matter which seems to make it certain that some action will have to be taken by the Executive Committee of the Northeastern Saengerbund.

One of the societies frankly confessed that its singers included three professionals, well known as singers and teachers in the homes. These men belong to the club, exercise all the privileges of membership and are as devoted to its interests as the others in the society. They, of course, receive no compensation for their services and are professionals, not so far as their club is concerned, but to the outside world. It is asserted with excellent reason that even the strictest rule against professional singers should not exclude from membership and competition in the saengerfests such men as these. With the singer who is paid for taking part in the choruses the case is considered very different. Several singers in one of the visiting societies were said to receive a fixed fee for every concert in which they participate, just as any other professional would be paid. It is against this class that the feeling is very bitter and it would not be surprising to hear that rigid steps had been taken to exclude them before the next competitions are held.

The question of church choir singers had an interesting relation to the case. All over the country there are societies with members who receive compensation for singing in church choirs. They are as much professionals, in a certain sense of the word, as concert singers. But in the societies they are merely members like all the rest, belonging because they enjoy the facilities of the clubs. It would be an injury to many clubs to debar them merely because they are church choir singers. But it is probable that the action against professionals will not be along these lines.

ZELLER.
LADIES' TAILOR,
12-14 West 29th St., Near B'way.
Tailor Made Suits to Order,

WOMAN ANTI-SUFFRAGISTS.

Circular They Sent to the Big Conventions Against a Ballot for Women.

The New York State Association Opposed to the Extension of the Suffrage to Women sent a vigorous protest to the National Democratic Convention against putting a plank in the Democratic platform in favor of extending the ballot to women. A similar protest was sent to the Republican Convention. It was quite unnecessary, in all probability, to have sent the protest, since it is not likely the delegates to either convention had any notion of adopting a woman suffrage plank. The protest contains, however, some very formidable arguments against granting the ballot to women. Here are some of the propositions advanced in the protest:

"To prove that the general welfare of the community would be advanced if women were permitted to vote, it would be necessary to show that women would vote more intelligently or more conscientiously than men. There is no ground for such belief. At most it would only be expected that the great body of women voters would be influenced by the same considerations that control the political action of their fathers, husbands and brothers, and the only practical result of extending the suffrage to women would be to double the present vote, and greatly to increase the expense and labor of elections.

"Manhood suffrage, in a government where the people rule, is a method adopted for peacefully ascertaining the will of the majority, to which the minority must perforce submit. Thus is secured a stable government, while full opportunity is given for the expression of individual opinion. In the end the opinion of the majority prevails, because it is the majority, and could, if necessary, compel compliance with its wishes. To extend the suffrage to women would be to introduce into the electorate a vast non-combatant body, incapable of enforcing its own will. It would then be possible to have a minority which could safely defy the wishes of the majority, and thus the fundamental idea of republican government might be overthrown.

"A general or extensive participation by women in political life must seriously modify the social unit of the family as it now exists. The duties of public life are not such as can be carried on in the seclusion of domestic life. The participation of men in public affairs is not opposed to, but directly in line with their duty of cherishing and protecting the home from dangers which may attack it from the outside, and such participation can have no such disintegrating effect upon the home life as would necessarily follow a like participation by women."

Then, just by way of paying their respects to the women who are asking for the ballot, the protest concludes:

"None have been more loud and eager for the extension of these especial privileges to women than those who now seek to place her upon a plane of political equality with men. The position of these advocates of this change is inconsistent and untenable. The general enactment of laws for the benefit of women has been due to the chivalrous feeling of the men who made those laws, that the characteristics whereby nature has differentiated men and women call upon men, who hold the power, to cherish and protect women, who bear the burdens. To grant the power to make laws equally to men and women, and thus destroy man's sense of responsibility for woman's welfare, would leave the latter to enjoy only such special privileges as she could win by fighting for them; and even if woman had the unrestricted right to vote, any struggle between man and woman would be most unequal."

This protest was signed by Mrs. Francis M. Scott, the wife of Supreme Court Justice Scott, as honorary chairman, and the four Presidents of the State Associations opposed to the extension of woman suffrage in Massachusetts, Illinois and Oregon, Iowa, and the association in Tacoma. These women, they assert, represent the acknowledged majority of the women of the United States, which, they say, shows that only a comparatively few women in this country want to vote.

SAND TOYS OF TO-DAY.

A Surprising Variety of Things of This Type Made for Children.

He would not have to be a very ancient person to recall the time when sand toys consisted simply of a little pail and a little shovel. Nowadays sand toys are made in great variety. Of sand pails alone there are certainly fifty and probably nearly a hundred varieties. These are made of wood, of tin and of papier maché, and in various sizes and styles. Some of them are made in this country and some are imported from France or Germany. Some of the pails of tin are nicely enameled and finished with gilt bands in imitation of hoops, very trim and natty, indeed; others have pictures on them, and so on. Sand pails of one sort and another sell at from five cents up.

Sand shovels are now made in scores of varieties, counting materials, styles and sizes, and like the pails they are made some in this country and some in Europe. They are made of all wood, part wood and part iron, part wood with a blade of tin, and so on. Of sand pails and sand shovels there are sold in this country millions annually. Almost every child at some time in its life wants to dig in the sand, and while the seashore in summer is where sand toys are chiefly used, yet such toys are sold also for inland use, away from the water, in various parts of the country, for making mud pies in back yards and so on.

In old times children used to borrow of their mother fancy little cake tins with which to mould mud cakes and pies; nowadays there are sold among children's sand toys sand moulds especially designed for this purpose. Half a dozen of them, all different, come in a tin cup, which is used to scoop up and carry the sand when the moulds are being used. These are cheap, a cup with half a dozen sand moulds costs 10 cents.

There are made nowadays sand toys that are sold in sets, such sets being made up of a variety of toys, and these in turn being made of various materials and in various sizes. Here, for instance, is a sand toy set that includes a sand sifter, a rake, a shovel, a pail, various sand forms and a sprinkling pot.

The sprinkling pot, it might be added, is comparatively modern as a sand toy. Sprinkling pots are sold not only in sand toy sets, but much more commonly separately, like sand pails and sand shovels. Such sprinkling pots are made in considerable variety as to styles and sizes, and some of them are very pretty. Older people may remember that it was once the custom, in making mud pies, to scoop up and carry in the two hands or in anything that came handy, the water required in mixing the sand; it is a common thing for the modern child to use for this purpose a little sprinkling pot.

Other sand toy sets have the various things comprised in them carried in a wheelbarrow, which is a part of the set. Another set has for a holder and carrier of the various things contained in it a basket shaped like a boat. A set of tin sand toys contained in a box is made up of a dozen different forms, like a lot of little blanc mange moulds. These include moulds making forms with a fish on top, with a lobster and so on. There are various sand toy sets of wood, these making forms of shapes different from those commonly produced with tin moulds, the wooden moulds producing rounded forms in various shapes and proportions. In many of the wooden sets the several toys are prettily ornamented; in some wooden sets they are all carved; there are carved shovels and that sort of thing.

A sand toy set of wood, of a different sort from those whose toys make rounded and moulded forms, is one in which the various toys are flat blocks of wood, with the various forms cut out of the centre. Thus one block is cut out to make the shape of a heart; one makes the shape of a dog, and so on. The newest thing in wooden sand toy sets is one from Germany, whose parts are used in finishing up and connecting sand structures built on the beach. This set contains arched frames that can be made to serve as doorways into sand mounds, and material in the sets may be used to make entrance ways or tunnels into such mounds. There is material here for building bridges, or arches, or tracks, from one sand mound or sand fort to another, and so on. The various sand toy sets of one kind and another sell at 25 cents to $3 each.

Great as the variety of sand toys offered has come to be yet there are novelties offering all the time, and while it is sure to be surprising, as it is, to one whose digging in the sand was done years ago, before the simpler things then used had come to be known by the distinctive name of sand toys, the assortment is constantly growing.

HABIT IN A HORSE'S WORK.

A Contractor's Animal That Was Useless When a Grocery man Bought Him.

"When I retired from the contracting business a short time ago," said a well-known man, "I had a number of horses that I was anxious to dispose of, among them was one named Jerry, which for several years had been used to working on a drum. In such work a horse becomes accustomed to lifting his feet high to avoid striking the hoisting ropes. When the horses were put under the hammer Jerry went to a Harlem grocer.

"About a week later the purchaser of Jerry called at my house and told me that he had a lot of trouble with the horse. He said that Jerry would go a short distance when he would stop short and lift his feet high, and after doing this would go a little further only to repeat it again. I told the grocer why the horse stopped short and lifted his feet and also advised him to look up some contractor and sell the animal to him for hoisting purposes. He did so, notifying me that he received a larger price than he paid me for the horse