

MODES FROM OUT OF THE PAST

THE LOUIS STYLES AND THOSE OF THE DIRECTOIRE.

Present Fashions a Combination of These—Not Always Easy to Distinguish One From the Other—Pretty Costumes for Autumn Wear—Hats To Go With Them—Days of Arcadian Shepherdesses.

The Louis styles and those of the Directoire are at times so closely combined in the prevailing fashions that it is no small matter to distinguish one from the other, although they are really widely different. It is natural, however, to blend two styles following each other closely.

The Louis styles may be said to be comprised in the Louis XV. and Louis XVI. periods; but one must be well versed in the history of costume to be able to recognize the subtle distinctions characterizing each one.

The buoyant eighteenth century, having long been kept under restraint in the latter years of Louis XIV., was inclined to be rather like a boy held in check by a strict schoolmaster. When Louis XIV. was no more and Mme. de Maintenon retired to the retreat of St. Cyr, the whole nation seemed to revive as at the touch of a magic wand, and youth, frivolity, pleasure had full sway once more.

New follies were invented every day in the way of fashions. During the Regency

flowers of a delicate pattern has bodice cut low at the neck and outlined with lace,



and descending in a long point at the front. The panier is moderately large and a box plait called pli Watteau falls in graceful

time. It is sad, indeed, to think that the unfortunate Marie Antoinette should have been the victim of her own weakness for these extraordinary coiffures. Had she not insisted upon Léonard's accompanying her and the royal family on their way to Varennes, she would probably have succeeded in escaping.

The so-called Directoire styles, which are supposed to be the leading inspiration of the forthcoming fashions, belong in reality to an earlier period, for the Directoire proper following the Reign of Terror introduced with the Merveilleuses and the Incroyables, new styles taken from the Romans and the Greeks. "Straight gowns without waists, mere sheaths bound around the bosom by a girdle, short in front to let the foot be seen slightly, trained at the back; such was the attire of the Merveilleuses. Nothing but antiquity was known; everything had begun over again."

One may say that these styles have but little in common with the long waisted effects of the present time, the new vests, jackets with waistcoats, frocks with big buttons or laced, and driving coats with large lapels and triple collars. These belong rather to the period of 1780, when Moreau drew the fine ladies in riding dress with long skirts and belts, English overcoats and little waistcoats with large hats "perched atop of the powdered Cadogan."

This was, indeed, a time of transition already suggesting vaguely the coming revolution. The dainty peasant costume which Marie Antoinette brought into fashion

short frills, two watoches with chains, breeches and seals. Some, in order to accentuate the mannish style, wore men's hats and carried canes.

We have now reached the year 1780, and must bid farewell to extravagance and fancy. Arcadia has vanished with its graceful shepherdesses. The gathering storm, the darkened horizon have subdued fashion. Women have become serious, and share their husbands' interests in politics. In their great coats and black hats one would never dream of them as having worn patches, paint and powder.

During all this time, however, the fichu was not discarded. It was worn with all styles of dress, and so arranged as to swell out the chest above the long and very much squeezed waist.

These gowns were in all colors and made of various materials. There were satins, silks and cloths in shades of lemon, pink, apple green, canary. Stripes were all



the rage in 1787. At that period men and women alike wore striped garments.

A characteristic gown of the times is given in one of the pictures. The tight fitting coat, with its tight fitting sleeves, is of white satin striped with red and surmounted by a plain muslin fichu crossing over the bosom and fastened at the waist in the back. The skirt of the same material is full and is gathered at the waist. The hat accompanying this gown is of straw with a large bow of red silk surmounting the high crown, and streamers tinted in front.

TRAINED NURSES IN HOTELS.

They Don't Like Such Engagements—A Homoeopathic Cure.

Although one might think that they would enjoy such a change from their customary way of living, trained nurses do not like to take engagements in hotels. On the other hand, persons who live in hotels do not like to employ them unless they have money enough not to be compelled to think of expense.

"I think the last time I had a nurse," said a woman who lives in a hotel, "I got well merely from my knowledge of the restaurant checks she used to run up when she went down to the dining room. I was paying her \$24 a week, \$14 more for her room and an average of about \$4 a day for

for special outdoor exercise there is nothing that will so develop the body about the torso as rowing. Incidentally, it means a fine chest expansion and is a good angel for the lungs, but at its most material it is giving to the body that volume of strength which the man defender of the bustle fondly hoped to discover in the

Naturally, it takes more time and money to cultivate hips than it does to fake them. But the cultivation, on the other hand, means strength and health, instead of a return to the anemic, dyspeptic type of the bustle days of several generations ago. It is really to be doubted if the modest girl, with her slender complexion and grand stand of muscle, would actually ever consent to the life of any fad that would mar her health and beauty.

It is certain she would not without the connivance of man. A third of all women dress to please men, and a third of all men admire smartness and fashionableness more than grace and beauty in clothing, and this third of the masculine world is naturally embarrassed if the woman it admires is not conventionally fashionable in attire. It is this third of the masculine world which will risk much for the unintelligent smile of approbation.

Where there is no time or inclination for rowing, the rowing machine will welcome. But the rowing if you can.

Start with a small dory, with good oars and well balanced oars, on still water. Sit on a seat in the middle of the dory. Get your feet braced up and begin rowing slowly and steadily.

Bend forward from the waist, so that you are pulling with your body, not your neck and lungs. And row to get somewhere. You will row better with a goal, just as you write better for a check.

As the rowing movement which swings the hips back and forth, and which is a steady pull on waist muscles, will develop the trunk of the body more than any other exercise, natural or with apparatus. Enough of it will remodel the figure and revivify the constitution. A little rowing won't do it, or any amount of rowing, if the position and the arms are wrong.

And it's a good idea to dress sensibly to get the best out of rowing. A girl is not going to quiet her nerves if she has to watch the dial of a rowing machine, and she will not strike the oars, and if her skirt and petticoat drag and get moist, and if her arm holes out and her corset is tight or long.

The best rowing dress is a blouse, a real sailor's blouse, loose and broad shouldered, an ankle skirt and knickers, gymnasium, rubber soled low shoes, sleeves rolled up, and no hat, or at least a light cap. The skirt should be soant, to be out of the way, and dark, not to show a splash.

Really the best made, smartest, most profoundly approved of bustles is no adequate substitute for this sort of a figure builder.

In the city one can get a lot of this sort of exercise, minus fresh air and sun, in a gymnasium with an artificial boat, in which you can sit and have all the motion, with mechanical oars that don't take you anywhere. And massage will help, and long naps after the exercise, with hot milk to send you to sleep.

And the way one stands counts for very much in bringing about the effect of a well developed body. If you stand with the abdomen drawn in, the hips well back, the knees straight, the chest high, you will look as though you never needed a bustle and never had one.

Every healthy body that is carried right has all the curving lines that perfect symmetry demands, and artificial curves will not only mar the natural lines, but eventually destroy them.

It is actually true that in these days of diet and exercise a girl can cultivate almost any type of figure that she desires. Her type is, as it were, in her own hands. She has only to look ahead and discover the coming type, and be it right at the start.

And, in a way, it develops character to develop types. One can get a bustle for a dollar or two, and lazily strow through life with it, but you can't get your Venus figure without taking thought and gaining patience and perseverance and some courage.

The fight is not against Venus, but against a disastrous dollar imitation of her.

THE VENUS FORM AND BUSTLES

A WHIM OF FASHION ALLEGED TO BE WITHOUT EXCUSE.

Other Means of Acquiring the New Figure Which Is to Be Modish Without Resorting to Use of the Bustle—And Bustles Are Pronounced Unhealthy.

Bustles are being worn again. There is no doubt of it. Women feared them in the spring, and in the early summer there was a vague prophecy that the curse was about to fall upon the wise and the foolish alike. And now this latest pleasant week of summer they are an accomplished fact.

When the older men and women who remember the former dark age of bustles may earnestly and ineffectually protest younger girls will accept them reluctantly and wear them proudly, and younger men will snuff at them, and walk and dance with the girl who wears them.

But all, even young men, will not sniff. One astonishing man has recently had the extreme temerity to venture, pen in hand, to that mysterious bourne of fashion from which no man ever returns complacent and to defend the bustle.

His trenchant argument in favor of bustle wearing is as follows: The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The worthiness of the slender woman in the scheme of creation there is no time to consider. If she is a by product, her "vogue" will soon become extinct. There is really nothing to fear from her if nature once has her eyes opened to an essential fault.

And granting, too, that the robust type will cause fewer domestic problems, the bustle is still helplessly and forever out of the reckoning as a factor in the physical improvement of women. While it may on other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

The bustle is a good thing because it is the death decree of the fashion for slender women. The slender woman is bad for the race, and that she is seeking to change her figure by bustles is an indication that there is a renaissance of appreciation of the more robust type. Other words, large hips stand for a higher ideal of womanhood; and so even a fake hip is a step in the right direction.

Advertisement for A. Simonson's hair products, located at 933 Broadway, 21-22 Sts. It includes text about 'EVERYTHING FOR THE HAIR', 'LADIES' HAIR DRESSING', and 'HAIR ORNAMENTS'. It also mentions 'Handsomely Illustrated Catalogue sent upon request' and 'NO BRANCH STORES'.

CATSKILL HORSE RACES. Entertainment of a Novel Kind Devised This Summer in the Mountains. In the Catskill season has appeared a new game called horseracing. The jockeys are women. First a jockey club is formed by the men; who proceed to select stewards and other officers. No handicapper is needed, because no handicap is given to the racers. A starter is necessary, as well as judges, timekeeper and scorers. Having elected officers the jockey club receives applications for the privilege of making books. Each bookmaker pays 25 cents for the privilege. The jockey then selects the names of any favorite racehorses to make six starters in six races and is then ready for the applications of the jockeys. Each jockey draws from a hat the name of the horse she is to ride. Two days or less before the races each bookmaker posts his odds on the horses and future betting is done. The jockey club provides each bookmaker with the money he is likely to need and prepares a list which is placed in the hands of a clerk to sell to the sports who wish to make wagers on their favorites. The money for the betting is made of paper and is sold to the bettors at 25 cents per \$100. The jockey club also buys six pairs of scissors for about 10 cents a pair. On the day of the race six pieces of muslin about one and one-half wide and twenty feet long are fastened about three feet apart to frames at each end and drawn tight. Three feet from one end a bit of red twine is drawn across the width of the tape. This is the post from which the start is made. The bookmakers, perched on high stools, boxes or any other thing that will elevate them, display their slates with their prices written thereon. Plenty of time is given to the bettors to purchase coin of the realm and place it on their favorite. With the starter at one end of the lines of tape and the timers and judges in proper position, all being ready, the jockeys take their places. Back of the starting line each jockey cuts with her scissors into the middle of the particular line of tape at which she has been placed by lot and waits for the word to start. Each jockey is to cut through the middle of the tape with her scissors from the start to the finish without running off. If her scissors leave the tape she is disqualified and so cannot win. There are few simple games which give so much excitement, either in the preliminary or in the actual work of the game. Men, to support their daughters, sisters, wives or sweethearts, will buy money freely and bet fabulous sums of paper. Each bettor is allowed to bet for his horse. The more excitement there is the better, for the jockeys are sure to become excited and make all manner of breaks in their efforts to reach the finish first. One jockey got so rattled that she turned right around and cut for the start instead of for the finish after she was more than half way over the course and was leading by several feet. With the dues collected from the members of the jockey club and the money taken by the bookmakers in the future betting, if any bookmaker has lost his money, the start to the first three jockeys to finish in each race. From what remains after the races are over the members of the club are reimbursed thus making their expenditures the same as those of the other men—just what they have paid for money to bet on their choices in the race. The game is capable of variations, of course, and sometimes it is played with only thirty entries, the last race being between the winners of the other five. This is cheaper, since it necessitates the purchase of only three prizes, the losers in the heats getting nothing but the fun out of the game. The game may be for charity, to raise money for a ride to some interesting point or for any other object. By one game recently a lad of 15 who needed the services of an expert oculist was sent to New York to have his eyes treated. He was unable to obtain without some such assistance.

To Remove Ink Stains From Fabrics. From the St. Louis Globe-Democrat. "Ink stains are the hardest to remove from a fabric, and if the stain is an old one even skilled cleaners are unable to effect its complete eradication by the ordinary means," says a St. Louis chemist. "When I say they are the hardest to remove I am speaking from the viewpoint of the average individual, but, as a matter of fact, they are not so difficult to remove as they are absolutely removed by any one in their own home. The fabric to be cleaned must first be soaked in water for three or four minutes in warm water and then rinsed until all the superfluous moisture is removed. The damp material must then be stretched over a piece of clean white cloth or paper, after which pour just a few drops of strong, very strong, white vinegar on the stain. Next begin to rub it with a bit of cotton that has been previously dipped in the rubbing fluid. It should be diluted in an equal part of filtered water. The pressure with the cotton on the ink stain must be continued until the rubbing fluid has been three or four times. Then rinse the fabric carefully in warm water and hang it in the sun in dry, airy place, after which the ink spot will be found to have vanished entirely. "Whether the stain is old or fresh this method is equally efficacious and will invariably completely remove all traces of the discolored spot, and that, too, without the slightest injury to even the most delicate fabric. This is a new and simple trick which that very few people know, and the housekeeper will find it invaluable to preserve material from furniture or carpets, unless, as in the case of wooden surfaces, the ink has been absorbed deeply by the fibres."

Scrapbook of Gowns Worn. From the Chicago Tribune. "Dress records" are the latest novelty in the way of scrapbooks now being kept by girls in high society, and it is a distinctly pretty and inexpensive idea. For 25 or 30 cents a good, strong scrapbook is obtained, and in this book are placed small cuttings of every dress worn, with the owner's name and every certain date, along with bits of the trimmings. At the cost of the dress, the special occasions on which each was worn is written beside the cutting. In later years it will be interesting to find out how many of the record to note such interesting associations as: "I was wearing this dress at the party given when Tom proposed," with a few inches of pink satin snippings of ribbons, laces and so on, and the dress is a beautiful book, tends to foster economy, too, for most young women are careless when buying dresses, and their "dress records," they find how much money has been spent on their personal adornment.

Female Nimrod of Kansas. From the Jewell Republican. Recently the Republic told of the skill of Miss Bertha Cheney with a gun. The story invited a letter from Mrs. J. H. Crandall, formerly a Jewell county girl, but now living on a farm near Stockton. "I have done better than Miss Cheney, for I have killed along in a downtown car. When the conductor came round for her fares she asked, humbly: "Do you give trading stamps on his car?" "Trading stamps? Trading stamps? Why madam?" she burst out, blushing deeply. "I mean transfers. Do you give transfers on this line?" The conductor said "yes," and the busy shopper took all she gave her, accepting them with the evident satisfaction of a feminine trading stamp collector.

Advertisement for the Singer Sewing Machine. It features the text 'Every Labor-Saving Device for Woman's use should be the Best for its purpose' and 'The Singer sewing-machine absolutely fulfills this condition. This will be fully demonstrated to you at any Singer store, or by any Singer salesman.' It also includes the slogan 'SEE THE RED "S" FOR SINGER STORES' and a small illustration of the Singer sewing machine.



period breadth and amplitude appeared to be the distinguishing features of dress. The skirts of the time of Henry III. were restored to favor; the farthingale also reappeared. While under Henry III. the ruff was prominent, under Louis XV. and Louis XVI. the headpiece attained to proportions unheard of before.

The panier, or simply a new development of the farthingale, was brought from across the Channel and created a wild sensation in Paris, where the dandies and the belles of the time were only too eager to embrace any new suggestion in the way of dress. The panier lived throughout the century, and, as a witty author remarked, "it took the Revolution to kill it."

One of the large pictures gives us a charm-

ing idea of a grande dame of those days. The allover dress, with its tight fitting bodice cut square and low, its light buff-ribbed sleeves and its huge paniers, is in a rich brocaded silk of flowered pattern over a petticoat of pale pink satin.

The bodice frames a sort of vest of the pink satin trimmed with bows.

The panier brought about a transformation in the make of gowns. Hence came the graceful Watteau gown, of which we give here an excellent illustration. "An overdress of pink silk gowns with



and full, is of pale pink satin trimmed at the lower edge with wreaths of flowers. The hat, of dark blue velvet, is ornamented with two white plumes.

Under Louis XVI. the styles in hairdress were wonderfully modified. The costumes varied but little, becoming charmingly graceful at the shepherdess period.

But marvellous construction in the way of bodice appeared. "Paris was swarmed with hairdressers of genius, the Legros and the Léonards, and these personages would set up academies for teaching the principles of their capillary architecture, striving who should attain the utmost perfection of the ridiculous, and all succeeding pretty equally in reaching it."

It would take much space to describe the extraordinary monuments evolved by these artists, who appeared to have full sway over the great ladies of that

when playing and farming at Trionon had vanished, as well as the exaggerated styles and coiffures of the preceding years.

At this turn of the tide, new shapes were required. The Polish and Circassian gowns became the rage. These creations were short at first and had overskirts looped into paniers. Later, they were worn long and flowing. A costume of this description is illustrated in one of the pictures.

The bodice of flea-colored silk is tight fitting and surmounted by a fichu of muslin. The overskirt in the same shade and material is looped over a petticoat of pink silk trimmed with bouillonnés and a founce at the lower edge. The coiffure with the graceful outline no longer resembles the extraordinary creations previously indulged in.

Then appeared the Lévitte gowns, a sort of long, straight frock coat like that worn by priests, and with the addition of a long, curiously twisted train called the monkey tailed lévitte. These peculiar styles created

meals. That is what it costs to be sick in a New York hotel. When I thought of that nurse down in the dining room eating soft shell crabs and the delicacies of the season, I suffered so that I was cured on a sort of homoeopathic diet of the pills.

The nurses find the work harder in hotels than in a private family.

"For some reason the proprietors of all the large hotels," one of the nurses said, "make it a rule that no nurse shall be allowed in the public dining room. It is supposed to shock the nerves of the sensitive lady boarders. So before ever a meal we are compelled to change our clothes or else to eat upstairs and miss the little diversion that absence from the sick room brings.

Changing frocks before every meal is not so much of a pleasure to a tired nurse as to a woman of fashion."

Queens Who Enjoy a Smoke. From the Philadelphia Press. The Czarina of Russia smokes cigarettes now and then, and on her desk there are always a couple of golden engraved cigarette cases, a silver ash tray, and a malachite match holder. The Queen of Italy seldom smokes, but the mother of the King of Spain consumes a large number of Egyptian cigarettes every day. The ex-Queen Natalie of Serbia owns a magnificently jeweled smoking outfit and is very partial to the habit.

The chief factor in the American popularity is in the beauty of the designs. There is no style about the wares of the old countries, while the modern goods are so beautiful, resembles the solid silver goods in looks and shew, and workmanship that the average buyer can scarcely tell one from the other. The best grades of the plated product will last twenty years, and the silver, which is about as long as one wants to keep an article of household use.

The silver used in their manufacture is not a large element in the cost. The coating of silver goes over a mixture of copper and zinc, which is, in fact, the perfect electrolytic demands, and artificial curves will not only mar the natural lines, but eventually destroy them.

It is actually true that in these days of diet and exercise a girl can cultivate almost any type of figure that she desires. Her type is, as it were, in her own hands. She has only to look ahead and discover the coming type, and be it right at the start.

And, in a way, it develops character to develop types. One can get a bustle for a dollar or two, and lazily strow through life with it, but you can't get your Venus figure without taking thought and gaining patience and perseverance and some courage.

The fight is not against Venus, but against a disastrous dollar imitation of her.



such a sensation that they were soon replaced by others, scarcely less ridiculous. Canary tail, dauphin, apple green, stiffed sigh, were the fashionable colors for these extraordinary gowns.

English styles now became prevalent. Vests and jackets with waistcoats were all the fashion. In all the public resorts women were to be seen in coats with braid and lapel, double capes and metal buttons. They were muffled up in cravats, and wore

such a sensation that they were soon replaced by others, scarcely less ridiculous. Canary tail, dauphin, apple green, stiffed sigh, were the fashionable colors for these extraordinary gowns.

English styles now became prevalent. Vests and jackets with waistcoats were all the fashion. In all the public resorts women were to be seen in coats with braid and lapel, double capes and metal buttons. They were muffled up in cravats, and wore

such a sensation that they were soon replaced by others, scarcely less ridiculous. Canary tail, dauphin, apple green, stiffed sigh, were the fashionable colors for these extraordinary gowns.

English styles now became prevalent. Vests and jackets with waistcoats were all the fashion. In all the public resorts women were to be seen in coats with braid and lapel, double capes and metal buttons. They were muffled up in cravats, and wore

such a sensation that they were soon replaced by others, scarcely less ridiculous. Canary tail, dauphin, apple green, stiffed sigh, were the fashionable colors for these extraordinary gowns.

English styles now became prevalent. Vests and jackets with waistcoats were all the fashion. In all the public resorts women were to be seen in coats with braid and lapel, double capes and metal buttons. They were muffled up in cravats, and wore

such a sensation that they were soon replaced by others, scarcely less ridiculous. Canary tail, dauphin, apple green, stiffed sigh, were the fashionable colors for these extraordinary gowns.

English styles now became prevalent. Vests and jackets with waistcoats were all the fashion. In all the public resorts women were to be seen in coats with braid and lapel, double capes and metal buttons. They were muffled up in cravats, and wore

such a sensation that they were soon replaced by others, scarcely less ridiculous. Canary tail, dauphin, apple green, stiffed sigh, were the fashionable colors for these extraordinary gowns.

English styles now became prevalent. Vests and jackets with waistcoats were all the fashion. In all the public resorts women were to be seen in coats with braid and lapel, double capes and metal buttons. They were muffled up in cravats, and wore